DOCUMENT RESUME

ED 258 591 IR 051 188

AUTHOR	Leary, William H.
TITLE	The Archival Appraisal of Photographs: A RAMP Study with Guidelines.
INSTITUTION	United Nations Educational, Scientific and Cultural Organization, Paris (France). General Information Programme.
REPORT NO	PGI-85/WS/10
PUB DATE	85
NOTE	130p.; For related documents, see IR 051 189 and IR 051 210.
PUB TYPE	Guides - General (050) -- Viewpoints (120)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Archives; Developed Nations; Developing Nations; Evaluation Criteria; *Evaluation Methods; Guidelines; *Library Material Selection; *Photographs; Records (Forms)
IDENTIFIERS	*Archival Value

ABSTRACT

Prepared for Unesco's Records and Archives Management Programme (RAMP), this study is designed to provide archivists, manuscript and museum curators, and other interested information professionals in both industrialized and developing countries with an understanding of the archival character of photographs, and a set of guidelines for the appraisal of their archival value; the study assumes no prior knowledge of photographs as documentary material of archival value. The guidelines presented are based on the most successful policies and practices of those countries with the most extensive experience in this field. Individual chapters focus on (1) general considerations in appraising photographs (acquisition policy, preparation, records management, informational value, provenance, cost, and appraisal review); (2) conducting a photo survey (types of surveys, data survey form, direct contact, preparation, completing the survey); (3) criteria for appraisal (age, subject, uniqueness, identification, quality, quantity, accessibility, photographer); (4) special considerations in appraising government photographs (types of photographs, appraisal problems, related documentation, accessioning); and (5) special considerations in appraising non-government photographs (newspaper, commercial, and amateur photography). The concluding chapter briefly summarizes the need for the study and outlines recommendations for general policies, appraisal criteria, and appraising government and non-government photographs. An extensive bibliography and a list of RAMP and related documents are attached. (BBM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED258591

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

PGI-85/WS/10

The Archival appraisal of photographs: a RAMP study with guidelines

BEST COPY AVAILABLE

IR051188

General Information Programme and UNISIST

United Nations Educational,
Scientific and Cultural Organization

Paris, 1985

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
C.Coudert-Schklowski
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Reproduced by permission of
Unesco

Original : English

PGI-85/WS/10

Paris, 1985

THE ARCHIVAL APPRAISAL OF PHOTOGRAPHS : A RAMP STUDY WITH GUIDELINES

prepared by

William H. Leary

General Information Programme and UNISIST

United Nations Educational,
Scientific and Cultural Organization

Recommended catalogue entry :

Leary, William H.

The Archival appraisal of photographs : a RAMP study
with guidelines / prepared by William H. Leary /¯for the7
General Information Programme and UNISIST. - Paris : Unesco,
1985. - iii, 121 p.; 30 cm. - (PGI-85/WS/10).

I - Title
II - Unesco General Information Programme and UNISIST
III - Records and Archives Management Programme (RAMP)

© Unesco, 1985

PREFACE

The Division of the General Information Programme of Unesco in order to better meet the needs of Member States, particularly developing countries, in the specialized areas of records management and archives administration, has developed a long-term Records and Archives Management Programme - RAMP.

The basic elements of the RAMP programme reflect the overall themes of the General Information Programme. RAMP thus includes projects, studies, and other activities intended to:

1. Promote the formulation of information policies and plans (national, regional and international).
2. Promote and disseminate methods, norms and standards for information handling.
3. Contribute to the development of information infrastructures.
4. Contribute to the development of specialized information systems in the fields of education, culture and communication, and the natural and social sciences.
5. Promote the training and education of specialists in and users of information.

The purpose of this study, which was prepared under contract with the International Council on Archives, is to provide archivists, manuscript and museum curators, and other interested informational professionals with an understanding of the archival character of photographs (or still pictures, as they are frequently referred to), and a set of guidelines for the appraisal of their archival value. Since the basic archival criteria of evidential and informational values are not directly relevant to art photography, this type of material has not been included in the study. The study assumes no prior knowledge of photographs as documentary material of archival value and should be useful to archivists in industrialized as well as to those in developing countries. The guidelines which it formulates are based upon the most successful policies and practices of those countries with the most extensive experience in this field.

Comments and suggestions regarding the study are welcomed and should be addressed to the Division of the General Information Programme, UNESCO, 7 place de Fontenoy, 75700 Paris. Other studies prepared under the RAMP programme may also be obtained at the same address.

TABLE OF CONTENTS

Table of Contents....................i

Foreword....................iii

1. INTRODUCTION....................1

2. APPRAISING PHOTOGRAPHS: GENERAL CONSIDERATIONS....................11

2.4. Acquisition Policy....................12

2.5. Preparation....................15

2.6. Records Management....................17

2.7. Informational Value....................19

2.8. Provenance....................22

2.9. Cost....................25

2.10. Appraisal Review....................27

3. CONDUCTING A PHOTO SURVEY....................31

3.2 Types of Surveys....................31

3.3.1. Data Survey Form....................33

3.4. Direct Contact....................37

3.5. Preparation....................37

3.6. Completing the Survey....................38

4. APPRAISAL CRITERIA....................41

4.1. Age....................41

4.2. Subject....................43

4.3. Uniqueness....................46

4.4. Identification....................49

4.5. Quality....................50

4.6. Quantity....54
4.7. Accessibility....58
4.8. Photographer....60
5. GOVERNMENT PHOTOGRAPHS: SPECIAL CONSIDERATIONS....63
5.4. Types of Photographs....64
5.5. Appraisal Problems....72
5.6. Related Documentation....75
5.7. Accessioning....78
6. NON-GOVERNMENT PHOTOGRAPHS: SPECIAL CONSIDERATIONS....81
6.3. Newspaper Photography....81
6.4. Commercial Photography....84
6.5. Amateur Photography....88
7. CONCLUSION AND GUIDELINES....93
7.4. General Principles....94
7.5. Appraisal Criteria....97
7.6 Appraising Government Photographs....100
7.7. Appraising Non-government Photographs....101
Bibliography....105

FOREWORD

Appraisal is undoubtedly the most complex and intimidating archival responsibility. Not surprisingly, it is also one of the most controversial subjects in the professional literature. The first instinct of any archivist is to save as much for posterity as possible. Few of us relish the task of identifying — especially in writing — records that can not, or should not, or must not be saved. Photo archivists have developed an unusually strong impulse to avoid thinking about the need for selection. After all, we have told each other, the most urgent task is to save what remains of the early photographic legacy, a task which many institutions ignored until recently. The salvage of nineteenth century photography will remain an important responsibility of photo archives for the foreseeable future. Increasingly, however, the enormous bulk of twentieth century photography will force photo archivists to confront the necessity of appraisal, meaning selection.

The purpose of this study is to recommend general principles and specific selection criteria that should guide the appraisal of photographs in any archival institution, particularly photographs created since World War II. Special considerations that apply to the appraisal of government or private photographs are also discussed. The proposed guidelines may well generate questions and disagreement in some areas. It is intended that in these areas the study will provide a framework for continuing, vigorous debate.

It is also intended that this study will provide guidance to any archivist who encounters photographic materials, not merely the specialist. The author believes that photographs are such an important resource for understanding modern life that archives must make substantial efforts to overcome generations of relative neglect. He also recognizes, however, that very few archival instiututions have trained, full-time specialists to appraise and administer photographic records. For the foreseeable future, therefore, the archival appraisal of photographs frequently will be performed by individuals with many other responsibilities, who may not be able to follow all the guidelines set forth in this study. Hopefully, more archival managers will recognize the need for full-time staff to administer photographic archives.

Because so little has been written about the archival appraisal of photographs, the author has relied heavily upon his experience in the Still Picture Branch of the National Archives and Records Service of the United States government and as editor of Picturescope, the quarterly journal of the Picture Division of the Special Libraries Association. Many colleagues have contributed insight and inspiration, but in particular he would like to thank Nancy Malan, Frank B. Evans, Richard Noble, Judith Felsten, Helena Zinkham, and Richard Myers.

1. INTRODUCTION

1.1. "I have seized the light, I have arrested its flight!" The world soon recognized the profound importance of Louis J. M. Daguerre's announcement in 1839 that he had captured a photographic image on a silver-coated copper plate. As early as 1857 Oliver Wendell Holmes in the United States and Lady Elizabeth Eastlake in England urged historians to preserve photographs as visual records for posterity. Holmes recognized that photography's enormously broad appeal derived from its "appearance of reality that cheats the senses with its seeming truth." (1) The "seeming truth" of photographs; their remarkable capacity to describe people, places and things; and their emotional impact make photographs important, even unique sources for understanding the past.

1.2. Gore Vidal, a celebrated artist of the written culture, recently observed that "as human society abandoned the oral tradition for the written text, the written culture is giving way to an audiovisual one. This is a radical change, to say the least; and none of us knows quite how to respond." (2) The demand for pictures (still and moving) to recreate the life and times of any people will undoubtedly increase as we rely more and more upon visual means of communication. What historian of the future, for example, could presume to comprehend the story of American involvement and gradual disengagement in Vietnam without studying the pictorial coverage of that war, especially on television? The pictures will be crucial to understanding that subject even though they may contain less information than more traditional archives or newspaper dispatches. As the photohistorian Robert Weinstein puts it:

> The intelligent use of photographs adds greatly to what people can glean from history by illuminating, believably, the terrain, the artifacts, the

photographs can afford some degree of intellectual comfort by verifying in revealing images that history is based in reality; that specific events truly happened, involving real persons in particular places. Despite its many limitations, photography appears to be the least complex form of communication between humans, its subtleties more easily grasped than any other. (3)

1.3. Today there are few if any archivists or historians who dispute the value of photographs as primary sources for reconstructing the past. But, that general awareness developed only gradually, often grudgingly, and still incompletely, during the first century of photography. Holmes's proposal to establish a National Stereograph Library came to naught. The National Photographic Association, founded in 1897 by Sir Benjamin Stone "for collecting photographic records of objects and scenes throughout the British Isles, with a view of depositing them in the British Museum," dissolved in 1910. History Study Pictures, introduced by a Chicago publisher in 1900 "to aid the teachers in the schools to illustrate to their pupils some of the chief topics in History, Geography, and Literature, by means of reproductions from paintings and photographs of historic scenes and persons of note," lasted only ten issues. The earliest serious effort by an academic historian to utilize visual sources, Ralph Henry Gabriel's fifteen-volume Pageant of America, published in the 1920's, was conspicuously ignored by most of his colleagues. (4)

1.4. Archivists' recognition of the importance of photographic records also developed slowly and rather haphazardly. By 1906, the New York Public Library reported some 60,000 pictures in its possession. The Public Archives of Canada is credited with establishing the first national archives of photography in 1908, and perhaps the first records schedule dealing with photographs was issued by the government of the Soviet Union in 1926, when the Council of People's Commissars ordered the depositing at the Central Archives of all photographs related to the October Revolution. (5) One of the earliest collecting institutions in England was the Imperial War Museum, which has been the depository for official World War I photographs since 1917. Not until 1966, however, did the museum become the official depository for all historically significant photographs created by the British Army. More broadly, an authority on archival repositories in the United Kingdom has observed that "in general the presence of pictorial material in record keeping is a phenomenon of the last thirty years, and the build-up is slow." (6) France's Archives Nationales did not begin acquiring photographs until 1941. (7) Even at the Library of Congress in Washington, D.C., which now houses the world's greatest collection of historical photography, "the importance of actively collecting photographs as records of life in America" was not recognized until the 1940's. (8)

1.5. A convenient signpost pointing to the coming of age of picture collections is the founding of the Picture Division of the Special Libraries Association in 1952. Picture Sources 4, published by the Picture Division of the SLA in 1983 lists nearly 1000 major depositories of photographs in North America, while World Photography Sources, published in 1982 provides information about 2000 picture collections worldwide. The overwhelming majority of these institutions collect historical photography. (9)

1.6. Despite the growing intellectual respectability of photographs as historical documentation, an enormous task of education and proselytizing still lies ahead. Very few archival institutions have devoted more than token resources to the acquisition and preservation of photographs and other audiovisual records. In far too many archives, photographs are treated as an afterthought. Most historians and other scholars still use photographs -- if at all -- as illustrations, which are collected only after the manuscript has been completed. Daniel Boorstin's recognition of the historical value of photographs is remarkable primarily because it reveals an understanding rarely emulated by his fellow historians: "In our literate age, when printed matter is everywhere and everyone can read, when our newspapers and magazines and books are more and better illustrated than any earlier age could dream of, we are apt to forget the special virtues of the picture. The picture has a depth and clarity and ambiguity not found in any historian's words." (10)

1.7. Boorstin also realizes that we must learn to "read" pictures just as we have learned to read the written word. "What a face says is much less obvious than what is said by words. This ambiguity, this intimate personal quality, is the peculiar challenge of portrait-history. If a book can be read, a face must always be deciphered...." (11) As Weinstein and Booth put it: "Demands for our visual attention and response are so many and compelling that visual literacy has become a necessity to living fully." (12) Visual literacy requires the same critical analysis as verbal literacy. Archivists and historians must learn to study a historical photograph with the same attention to detail that an archaeologist might devote to a single artifact. As Howard Becker insists, "Every part of the photographic image carries some information that contributes to its total statement." (13) Familiarity with the changing conventions of photography is essential to reveal the full meaning of historical images. Bernard Mergen and Marsha Peters have argued, for example, that we should remember three important points in evaluating or "reading" nineteenth century portrait photographs. There was a large element of play involved in portrait photography; the subjects often had strong ideas about the image they wanted to create; and the photographer conceived of himself as an artist creating a portrait. (14)

1.8. John Szarkowski, curator of photography at the Museum of Modern Art in New York City, has advanced the development of visual literacy by attempting to categorize the five essential elements of photographic vision, which defines some of the biases inherent in photographs that all users must learn to recognize. "The Thing Itself" is the three-dimensional subject on which the camera focuses and is then transformed into a very different two-dimensional object which becomes the remembered reality. "The Detail," or the recognition that outside his studio the photographer can never tell a complete story. He can select only fragments of what exists in nature, which become symbolic of the whole. "The Frame," or what the photographer sees in the camera's viewfinder, which again defines the subject of a picture very selectively. "Time" has become increasingly important as technological advances enabled photographers to capture movement and thereby fragment and stop time. "Vantage Point," or the range of visual perspectives available (bird's eye view, view from behind, at an oblique angle, etc.), provides still another opportunity to interpret reality. (15) As historians and other users of historical photographs learn to interrogate them effectively, as they develop visual literacy, the attention devoted to archival photographs undoubtedly will increase.

1.9. Because of the relatively late archival interest in photographs, the most urgent initial challenge for photo archivists was to save as much as possible of a photographic heritage too long neglected. After a generation of serious attention, however, most archivists now recognize the need to develop guidelines for the appraisal of photographs. While the work of salvaging the early photographic record must continue, an equally demanding and much more complex challenge confronts the photo archivist. It has been estimated that in the United States of America alone, about ten billion photographs are produced annually. (16) Obviously, only a small proportion of that output can or should be preserved indefinitely. Published literature on the appraisal of photographs is scant, to say the least. Maynard Brichford's lament that "the writings on appraisal are disappointing, considering its major significance to archival practice," applies with special force to anyone seeking guidance about the appraisal of non-textual records. (17) This study provides guidelines to follow in making the difficult but unavoidable choices of what to save and what to throw away.

1.10. The study will focus on historical photographs, which Weinstein and Booth define as any photograph offering an "image of times past...capable of supporting the study or interpretation of history." (18) The concern here is with the great bulk of photography produced by governments, businesses, universities, newspapers, and countless other organizations, as well as by individual photographers, both professional and amateur, to provide a record of their activities, or to help tell a story, or simply to entertain. Preserving them is the responsibility of a wide variety of archival institutions -- from the great national archives and libraries to the smallest historical society.

1.11. Two specialized types of pictorial records found in the custody of many archival repositories, aerial mapping photographs and architectural drawings, will not be discussed because they are more properly considered as cartographic records, the appraisal of which will be the subject of a forthcoming RAMP study. Nor is this study concerned with art prints --

drawings, engravings, etchings -- the documentary or record value of which has been largely superseded by photographs. Because of the much greater veracity and accessibility of photographs, the modern function of prints has been almost exclusively artistic rather than documentary.

1.12. For similar reasons, the one significant genre of photography outside the scope of this study is self-conscious art photography. This is definitely not meant to suggest that art photography is unworthy of long-term preservation. The photography of Alfred Steiglitz, Gertrude Kasebier, Clarence White, Edward Weston, Imogen Cuningham, Alvin Langdon Coburn, Man Ray, Laszlo Moholy-Nagy, and many other celebrated artists of the medium certainly is an important part of our cultural history. It must also be acknowledged that the distinction between art photography and historical photography is often vague. Nevertheless, art photographs serve a very different audience and function than historical photographs, require many different standards of handling, and most art photography worth saving is far beyond the budgets of archival institutions. Terry Cook also warns quite properly that collecting aesthetic art is unhealthy "for archives because it elevates an aesthetic over a documentary approach to records, it stresses the individual collectible item over the series of organic records functionally related to the parent body, and it reduces the archivist to a curator." (19) Thus, for both practical and theoretical reasons, the preservation of art photography should remain the responsibility of art museums and specialized archives.

1.13. Because of the complexity and contentiousness of appraisal there can never be very precise rules or guidelines for appraising records in any format. The inherent subjectivity of appraisal is exacerbated by the emotional, impulsive qualities of photographs. It is no wonder that Robert Weinstein, in one of the few published commentaries on appraising photographs, concluded that the ultimate consideration "in selecting photographs to be saved or used ought to be the well-known comment paraphrased: If a photograph turns you on, keep it, for it very likely will turn someone else on." (20) But,acknowledging its difficulty does not absolve archivists and curators of the obligation to evaluate critically the process of deciding what to save. As the volume of photographic records continues to explode, we can assert categorically that appraisal, meaning selection of some and rejection of others, will take place. Our responsibility as archivists is to make the appraisal process as rational as possible.

NOTES- Chapter 1

1. Quoted in Thomas J. Schlereth, "Mirrors of the Past: Historical Photography and American History," p. 11.
2. Gore Vidal, "In Love with the Adverb," p. 20.
3. Robert Weinstein, "Why Collect Photographs," p. 120.
4. Marsha Peters and Bernard Mergen, "Doing the Rest: The Uses of Photographs in American History," p. 281.
5. Wolfgang Kohte, _Archives of Motion Pictures, Photographic Records, and Sound Recordings...,_ p. 12, 22.
6. Robert N. Smart, "Archival Libraries in the UK," p. 279.
7. _Collections Photographiques des Administrations et Etablissements Publics,_ p. 15.
8. Renata Shaw (ed.), _A Century of Photographs, 1846-1946,_ p. 2.
9. Ernest Robl, _Picture Sources 4;_ David N. Bradshaw and Catherine Hahn, _World Photography Sources._
10. Smithsonian Institution, _Portraits from The Americans: The Democratic Experience,_ p. xiv.
11. _Ibid.,_ p. xv.
12. Robert Weinstein and Larry Booth, _Collection, Use, and Care of Historical Photographs,_ p. 10-11.
13. Howard Becker, "Photography and Sociology," p. 7.
14. Peters and Mergen, _op.cit.,_ p. 283.
15. John Szarkowski, _The Photographer's Eye,_ as summarized in Peters and Mergen, p. 286-87.
16. David Horvath, "Archival Appraisal of Photographs," p. 47.

17. Maynard Brichford, *Archives and Manuscripts: Appraisal and Accessioning,* p. 2.

18. Weinstein and Booth, *op. cit.,* p. 4.

19. Terry Cook, "Media Myopia," p. 149.

20. Weinstein, *op. cit.,* p. 122.

2. APPRAISING PHOTOGRAPHS: GENERAL CONSIDERATIONS

2.1. Archivists and historians have long recognized the primary importance of appraisal. "In an existential context," writes Brichford, "the archivist bears responsibility for deciding which aspects of society and which specific activities shall be documented in the records retained for future use. Research may be paralyzed either by unwitting destruction or by preserving too much." (1) Appraisal may also be the most controversial subject in the professional literature. There is even some disagreement about the desirability of appraisal. The celebrated English authority, Sir Hilary Jenkinson, argued that neither archivists nor historians could be trusted to make judgments to destroy or fail to preserve official records. The necessary job of restraining the growth of modern archives, he felt, must be entrusted to the records creators, leaving the archivist with the responsibility for preserving everything entrusted to his care. (2)

2.2. Virtually all subsequent writers on archives have agreed on the crucial necessity of appraisal. As Brichford succinctly puts it: "The archivist has an important role as destroyer." (3) But, if most archivists acknowledge that selections must be made, there is precious little agreement or practical guidance about the appropiate criteria or procedures for making selections. The exasperation of F. Gerald Ham is understandable: "Our most important and intellectually demanding task as archivists is to make an informed selection of information that will provide the future with a representative record of human experience in our time. But why do we do it so badly? Is there any other field of information gathering that has such a broad mandate with a selection process so random, so fragmented, so uncoordinated, and even so often accidental?"(4)

2.3. The purpose of this study is the development of a selection process for historical photographs that is less random, uncoordinated and accidental, but flexible enough to accommodate varying institutional objectives and changing definitions of historical value. It will discuss first the applicability of general principles of archival appraisal to the evaluation of photographs, then identify specific appraisal criteria as well as discuss special considerations related to the appraisal of governmental and non-governmental photographs. The basic principles of archival appraisal -- i.e., determining the continuing value of records — can and should guide the evaluation of privately created collections of photographs as well as organizational records. (5)

2.4. Acquisition Policy.

Cooperation among archival institutions is a recent encouraging development. Cooperation has been stimulated by professional organizations and has been most successful in the areas of conservation and description. But how ironic, writes Ham, that

> where cooperation is most needed, it is least developed. Though there is increasing rhetoric about the necessity for coordinated acquisition programs to eliminate wasteful competition and to more comprehensively document contemporary life and culture, little has been accomplished .... And for good reason. This is the most difficult area of interinstitutional collaboration. There are no models to guide us, no planning is underway, and even more basic, most archival agencies lack well-defined acquisition policy statements. Coordinated acquisition programs confront our tradition of territoriality; they involve a risk of conflict. (6)

2.4.1. Despite the risks and difficulties, well-defined and coordinated acquisition policies are essential. Without complementary and circumscribed collecting strategies, the competetive instincts of photo archivists are likely to prevail. The elusive dream of preserving all photographs of historical value will become a certified impossibility. The practical benefits of coordinated acquisition programs are particularly pertinent to photo archivists. By sharing the expensive and escalating burden of preserving the photographic record of modern life we can hope to avoid both excessive repetition and the loss of currently unfashionable but nevertheless important materials. We can also give picture researchers some promise of greater predictability in determining what photographs will be found where. Certainly, we must seek to correct the unsystematic acquisition patterns that complicate and, therefore, frustrate the serious use of photographs. Historian Walter Rundell noted that in researching Early Texas Oil: A Photographic History, he"continually found photographs in unexpected places and did not find them where they logically should have been .... This characteristic seems common among photographic collections." (7)

2.4.2. The overriding, essential function of a written acquisition policy is to provide guidance and reassurance to the appraisal archivist. Most photo archivists pay lip service to the self-evident proposition that everything cannot be saved indefinitely, perhaps not even everything of historical value. Indeed, appraisal is completely unnecessary unless we acknowledge that some photographs are not worth saving or cannot be saved because of limited resources. Nevertheless, since most archivists are also historians, there is an understandable and laudable reluctance to condemn to the incinerator any material of potential value. That instinct is particularly strong among archivists who are aware of photographs' varied attractions -- most photos have an aesthetic and emotional appeal as well as documentary value -- and their relative scarcity compared to paper records. Coherent, coordinated acquisition policies would embolden photo archivists to make tough decisions. It is much easier to say no if the institution has established some formal limits to its accessioning interests and if it is known that another institution has primary responsibility for the rejected items.

2.4.3. Proclaiming the need for coordinated institutional acquisition policies is much simpler than divining the means to accomplish such a transformation. Who should acquire what is a question that will be answered differently from country to country, depending upon the legal mandate of the national archives and the number and variety of other institutions seriously engaged in accessioning photographic archives. Each institution must first determine its official or legal obligations and identify the major themes or characteristics of its current holdings. Information about the current holdings and acquisition policies of photographic archives must then be shared widely. The recently published Guide to Canadian Photographic Archives and Union Guide to Photograph Collections in the Pacific Northwest (8) are excellent examples of the detailed survey needed to detect unnecessary duplication as well as gaps in the historical coverage. Professional organizations and journals should encourage the publication and critical discussion of institutional acquisition policies, however tentative, and provide a mechanism for circulating information about photographs rejected by one institution that might fit into the accessioning interests of another.

2.4.4. David C. Duniway has come closest to prescribing practical principles that might keep competetive collecting within reasonable bounds. The most important are the following:

- That all archival agencies confine acquisitions to records of their own government, business, or organization, except insofar as they obtain copies of related records through microfilm and other duplicating processes. Microfilming of photographs is now a well-established and widely practiced technique.
- That all history-collecting agencies confine their active collecting to records that are not the responsibility of existing archival agencies.
- That historical agencies accept the responsibility of custodianship of organizational or family records as archival collections.
- That all archival agencies and historical agencies refer individuals to the appropriate agency when offered materials that should belong to another agency.

Regrettably, although Duniway's sensible suggestions are now more than 20 years old, they have not been widely adopted. (9)

2.5. Preparation.

"Records appraisal," writes Brichford, "is best considered as a process that requires extensive staff preparation, a thorough analysis of the origin and characteristics of record series, a knowledge of techniques for the segregation and selection of records, an awareness of the development of research methodologies and needs, and a sequential consideration of administrative, research, and archival values." (10) Prudent appraisal of photographs requires no less, and much more specialized knowledge and investigation.

2.5.1. The preparation for appraisal must begin with a thorough analysis of the institution's current holdings of photographs. No archival agency can hope to build from strength, fill in gaps, or avoid excessive redundancy if the appraiser is not knowledgable about the undescribed, infrequently used photographs on the top shelves as well as the institution's fully described collections. Like all appraisers, the photo archivist should also study carefully the administrative history of the agency of origin, the relationship of the photographs to other agency records, and past appraisal decisions.

2.5.2. Since archival institutions preserve photographs primarily because of their informational, documentary values, photo appraisers should be students of history who read extensively in the current historical literature in order to appreciate current and future research uses and methodology. They also should not hesitate to consult with subject matter specialists when evaluating unfamiliar materials. But photographs are more than historical documents; they are also artifacts. They contribute to understanding the history of photography as well as the history of a certain people and place. Therefore, the photo appraiser should also be a serious student of the history of photography and the specialized uses of photography, which will be discussed in section 2.7, below. Fortunately, the literature of photographic history has flowered in the past 20 years. Standard sources that should be familiar to all appraisers of photography are the following: Helmut and Alison Gernsheim, The History of Photography from the Camera Obscura to the Beginning of the Modern Era, probably the most exhaustive history with particular emphasis on English developments; Beaumont Newhall, The History of Photography from 1839 to the Present Day, which concentrates on the history of photography as an art medium; Michel F. Braive, L'Age de la Photographie; de Niepce a nos Jours, which emphasizes the social impact of photography; Robert Taft, Photography and the American Scene, A Social History, 1839-1889, the best single source on early

American photography; and History of Photography, a scholarly journal published quarterly that emphasizes the history of photography outside the United States and England. (11)

2.5.3. Extensive knowledge of the pictorial records held by other institutions, particularly those with comparable collecting policies, will improve the quality of photo appraisals in several ways. It will enable the appraiser to avoid excessive redundancy, even duplication, by improving the assessment of the uniqueness of the photographs, an important appraisal criterion that will be discussed fully in chapter four. Broad knowledge of what others have selected for preservation also helps develop an appreciation of what is important, especially in the history of photography. More practically, the appraiser will become familiar with alternative repositories for photographs outside the collecting scope of the appraiser's institution. Once again, the expanding literature on photography includes some useful guides: the already mentioned Guide to Canadian Photographic Archives, World Photography Sources, and Picture Sources 4; the Directory of British Photographic Collections, which describes almost 1600 collections; Repertoire des Collections Photographiques en France, which surveys nearly 800 institutions; the Picture Researcher's Handbook, which describes over 800 collections throughout Europe; and Where to Find Photos of the Developing Countries. (12)

2.6. Records Management.

In the years since World War II, government archivists have placed increasing emphasis on records management to deal with an almost incomprehensible mass of contemporary records. The principles and techniques of records management can significantly enhance the appraisal of photographic records. Archival appraisal in the office of origin as early as possible in the life cycle is particularly important for all non-textual records, including photographs. Most photography, regardless of how routine, involves some creative effort. The appraiser will almost always benefit from consultation with the creator, or someone in the originating government or private office. Scheduling the historically valuable photography of an organization for orderly transfer to the archives is as important for photographs as for any other records. Since photographs rarely have long-term administrative or legal uses for the originator, those identified as archival should normally be transferred directly from the creating office to the archives, rather than residing temporarily in a records center.

2.6.1. The primary function of the photo appraiser qua records manager is educational. Unfortunately, far too many creators of photography, especially in large organizations, fail to understand or respect the record character of photographs. Without energetic proselytizing, important photographic records may end up in the photographer's personal file, or scattered throughout the organization, or in a gift basket or waste basket, rather than in the archives where they belong. An active records management program can also promote filing schemes that separate the significant photography from the trivial, encourage necessary weeding of sprawling files, improve preservation practices, and lead to a host of related archival benefits that will be discussed more fully in succeeding chapters.

2.6.2. The basic archival objective of records management — identify and schedule the disposition of historically valuable records as soon as possible in their life cycle -- can and should be emulated by any institution that acquires historical photographs. Photo appraisers, particularly those at private organizations, must actively seek out the potentially valuable collections of photography that fit within the institution's acquisition policy and arrange for their orderly disposition. They should assume the role of activists, rather than the more traditional archival role of "honest broker," which David B. Gracy describes as "saving only that material produced by those accustomed to creating records...or only what reaches him through the sifter of time and circumstance." (13) An essential tool for the activist photo appraiser is the survey, which is discussed fully in chapter three.

2.7. Informational Value.

T. R. Schellenberg's pivotal writings on appraisal distinguished two types archival value: evidential and informational. Photographs, like other audiovisual materials, possess minimal evidential value. (14) Frequently, photographs provide some evidence of an organization's operation, but written records are almost always a better source of essential evidential values. Rarely, if ever, are the photographs of an institution "necessary to provide an authentic and adequate documentation of its organization and functioning." (15) Indeed, photographs that show official activities and nothing else are likely to be very boring and insignificant images.

2.7.1. The historical or archival value of photographs, to quote Schellenberg once again, derives from the information they contain "on persons, places, subjects and the like with which public agencies deal; not from the information that is in such records on the public agencies themselves." Schellenberg acknowledged, as have most of his successors, that in appraising informational value, "the archivist is in the realm of the imponderable, for who can say definitively if a given body of records is important, and for what purpose, and to whom." For that reason "complete consistency in judging informational value is as undesirable as it is impossible of accomplishment .... Diverse judgments, in a word, may assure more adequate social documentation." (16)

2.7.2. The best way to probe the imponderable informational values of photographs is by careful examination of past and present research inquiries at the appraiser's institution and elsewhere. The brief and selective discussion presented here is intended primarily to suggest the diversity of researchers and research uses that should be considered. Any experienced photo archivist undoubtedly can cite others.

2.7.3. Among the most frequent users of historical photographs are authors and picture researchers compiling picture histories or seeking illustrations for a book, magazine, slide show, or movie. In one sense, because of their eclectic subject interests, they provide virtually no guidance to the appraiser. Generally, however, publishers want pictures of the well-known person, place, or event. They also place great emphasis on technical quality and imaginative composition. The more skilled and serious picture researchers usually want the opportunity to select from a large number of alternatives, and normally they will select only photographs of the highest quality.

2.7.4. More substantive use of photographs as primary source documents to interpret the past rather than merely illustrate it has been concentrated in four fields of history: social, architectural, landscape, and urban history. (17) The marvelous capacity of photographs to capture the look and feel of the natural and man-made environment, of everyday living and working conditions, have given them special appeal to the practitioners of the new history that has flourished in the last two decades. These social and environmental historians are particularly interested in the evidence about little known or often ignored places and people that abounds in photographs. To appreciate fully the uses that historians are now making of photographs, photo appraisers should sample the following selective list of books, particularly the forewords and introductions:

Landscape History:

- -- Richard and Maisie Conrat, The American Farm: A Photographic History
- -- Reiner Fabian and Hans-Christian Adams, Fruhe Reisen mit der Kamera
- -- David Phillips, The Taming of the West: A Photographic Perspective
- -- Richard Rudisill, Photographers of the New Mexico Territory, 1854-1912
- -- William Stott, Documentary Expression and Thirties America

Architectural History

- -- Eric Arthur and Dudley Witney, The Barn: A Vanishing Landmark in North America
- -- Paul Hirshorn and Steven Izenour, White Towers
- -- Henry-Russell Hitchcock and William Seale, Temples of Democracy: The State Capitols of the U.S.A.
- -- Richard Pare, Court House: A Photographic Document

Urban History

- -- J. H. Cady, The Civic and Architectural Development of Providence
- -- E. H. Chapman, Cleveland: Village to Metropolis
- -- J. A. Kouwenhoven, The Columbia Historical Portrait of New York City
- -- Harold Mayer and Richard Wade, Chicago: Growth of a Metropolis
- -- Ely Schiller, First Photographs of Jerusalem: The Old City

Social History

- -- Fotografie als Waffe; Geschicte der Sozialdokumentarischen Fotografie
- -- Oliver Jensen, et al., American Album
- -- Paul Kagan, New World Utopias: A Photography History of the Search for Community
- -- Barbara Norfleet, Weddings
- -- Martin Sandler, The Way We Lived: A Photographic Record of Work in a Vanished America
- -- William Seale, The Tasteful Interlude: American Interiors through the Camera's Eye, 1860-1917
- -- Mark Silber, The Family Album
- -- Jeffrey Simpson, The American Family: A History in Photographs
- -- George Talbot, At Home: Domestic Life in the Post-Centennial Era, 1876-1920

2.8. Provenance.

Archivists deal with groups of records. This distinguishing characteristic of archivists rests upon the primacy of the principle of "respect des fonds" or provenance, i.e., the integrity of the group. Schellenberg argued, incorrectly, that "information on the provenance of pictorial records in some government agency, corporate body, or person is relatively unimportant, for such records do not derive much of their meaning from their organizational origins." (18) Today, most custodians of historical photographs, whether they call themselves archivists or librarians, would insist that provenance is an important concept for organizing photo collections as well as appraising them. Robert Smart's reaction is representative: "...few British archivists would agree with his (Schellenberg's) remarks on the unimportance of provenance and functional origins in relation to visual records."(19)

2.8.1. Alan Trachtenberg, a prominent photohistorian, explained the crucial importance of provenance in an introductory essay to a volume of photographs from the U.S. National Archives and Records Service (NARS):

> The principle is to recognize that the meaning of a photograph — what the interpreter is after -- is rarely given within the picture, but is developed in the function of the picture, in its particular social use by particular people. Photographs have a multitude of uses, some private, some public, and we can take each as its context or (to borrow a term from the sociologist Ewing Goffman) "frame." A baby picture in the frame of private consumption by mother, father, grandparents, is a different picture from the very same image by a doctor for evidence of skin eruptions or malstructure, or by a photo-historian as an example of a popular genre. (20)

2.8.2. Photo appraisers, like photohistorians, must always seek to establish the context or provenance of any group of pictures. The loss of provenance -- the inability to determine who created them, why, or how they were used — seriously diminishes their archival value. In other words, miscellaneous photographs severed from their series or group origin must have compelling other characteristics to warrant archival retention. As Nancy Malan aptly summarizes the case for provenance: "A historical photograph is a fragment of history. It is like a single bone found during an archaeological dig. Taken alone, it has limited meaning." (21)

2.8.3. Adherence to the principles of provenance and archival integrity means appraising only groups of photographs, making judgments about the entire series or collection, not discrete parts of it. It also dictates that the photo appraiser must make every effort to base the evaluation of a given series of photographs on an informed judgment about related textual and non-textual records. Photo appraisers should work closely with those appraising other types of records. It is a basic premise of this study that persons who have specialized in the distinctive aspects of photographic records can best appraise them. But, photo appraisers should always remember "that it is the essence of the record and the context of its creation by the original agency, rather than the medium in which it is cast, that must remain paramount to the archivist." (22)

2.8.4. One of the photo appraiser's more difficult tasks will be the evaluation of large files of photographs containing a mixture of striking and boring, good and bad photographs. Since archives can rarely afford to make laborious item-by-item selections the appraiser may confront the equally unpalatable choices of saving all or none. The appraiser's task is to determine whether a particularly large collection can be significantly and efficiently reduced by weeding without seriously damaging its archival integrity (see par. 4.6.5.) A corollary dilemma relates to photographs that are part of a larger file of paper records or manuscripts. Should the photographs be appraised and handled separately? Generally, the answer should be no. Thus, for example, the family photo albums that are part of a collection of manuscripts, or the illustrations for a series of reports, should be appraised and accessioned (or rejected) together. If the photographs are the dominant part of a mixed collection -- as in the personal archives of a photographer, for example — the same principle applies, but the photographs and related textual materials should be accessioned (if at all) into the photographs division rather than the manuscripts division. In short, whenever photographs are inextricably related to other records, it is preferable to cross-reference their existence rather than appraising them separately and transferring them to the custody of a separate division.

2.9. Cost.

The question of cost has been a particularly contentious one in the literature of appraisal at least as far back as a spirited 1946 exchange between G. Philip Bauer and Herman Kahn. Bauer insisted that "a stern and true cost accounting is a prerequisite of all orderly appraisal. It provides the constants that make up one side of the equation essential for solving every retention or disposal problem. The other side of the equation, comprised of such variable and subjective elements as the character of the records in question and the judgment of the appraiser, can never be stated in anything better than approximate terms." Kahn argued in response that "the primary motive of our society in preserving records is not that it has been consciously determined that it is a good investment from a dollar and cents point of view to keep them. We keep records because we are civilized men and therefore must do so. The utilitarian value that inheres in them is important but it is not our primary motive." (23)

2.9.1. Some photo curators may be inclined to dismiss cost considerations because of the relatively small volume of most photo collections. But any institution with a long-term commitment to the acquisition of photographs must deal not only with the current exponential growth of photographic records, but also the much higher unit cost of preserving and servicing them compared with paper records. Fortunately, there is now an extensive literature on the preservation of photographs. An excellent introduction is Klaus Hendriks, The Preservation and Restoration of Photographic Materials in Archives and

Libraries: A RAMP Study With Guidelines. One dismaying reality is that some of the most urgent and expensive preservation burdens involve the more voluminous photographic production since World War II, such as diacetate black and white negatives and color photographs. Because of the frequent need for item access to photographs, the unit cost of processing and providing reference service on them is also substantial.

2.9.2. For all these reasons, the appraiser of photographs must consciously evaluate the cost of accepting a collection as well as the potential research benefits. Institutions that acquire photographs without sufficient resources to preserve and make them accessible to researchers -- or the realistic prospect of acquiring the resources, or finding a more suitable home if funding does not materialize -- make no contribution to scholarship. Photographs buried, untended, in the recesses of archival institutions are lost to posterity just as surely as the photographs stuffed away in grandma's attic. In other words, institutions with limited resources to care for photographs must tighten their appraisal standards accordingly.

2.9.3. Archivists have traditionally resisted another type of cost calculation, i.e., estimating the market value of photographs. Regrettably, however, the rising marketability of historical photographs may intrude upon the work of archival photo appraisers. If the prices fetched recently by historical photographs continue to escalate, the difficulty of preserving the archival integrity of collections will also increase. The temptation to sell off the most valuable parts of important collections will undoubtedly grow unless there are legal prohibitions against such dismemberment. However lamentable, photo archivists can do little to counter this trend except preach against it. They should also be prepared to assist public-spirited donors in estimating the value of a collection for tax purposes. Two excellent guides to understanding the marketplace in photographs are Lee D. Witkin and Barbara London, The Photograph Collector's Guide, and Margaret Haller, Collecting Old Photographs.

2.9.4. Even relatively prosperous archival institutions should resist the impulse to purchase historical photographs, except in rare cases when it is necessary and possible to save an unusually valuable series from random dispersal. Of course, some institutions may have private endowments that are earmarked for purchases of photographs. Purchasing decisions should be based on strict adherence to the guidelines outlined in this study.

2.10. Appraisal Review.

Leonard Rapport has recently reminded all archivists that appraisal is a continuing responsibility. (24) That principle applies with special pertinence to the custodians of photographs. Since their putative archival value derives almost entirely from research potential, the appraiser of photographs should seize the opportunity to evaluate the prophetic accuracy of prior appraisal judgments. All institutions should develop a system to record the use (and non-use) of photographs over extended periods of time. Appraisal review based primarily but not exclusively on evidence of use undoubtedly will enable photo archives to dispose of materials that do not warrant continued preservation.

2.10.1. Appraisal review should also help appraisers develop a more detailed understanding of the current strengths and weaknesses in the institution's holdings. More importantly, periodic review cannot help but improve the quality of initial appraisals, by forcing an examination of the rationale and prescience of prior appraisal decisions. In other words, systematic review of the appraisal of photographs is recommended primarily as a means of periodically reassessing appraisal standards, which should never be regarded as immutable.

NOTES - Chapter 2

1. Maynard Brichford, Archives and Manuscripts: Appraisal and Accessioning, p. 1.
2. Hilary Jenkinson, A Manual of Archive Administration, p. 115-133.
3. Maynard Brichford, "Seven Sinful Thoughts,". 14.
4. F. Gerald Ham, "The Archival Edge," p. 5.
5. O. Lawrence Burnette, Jr., Beneath the Footnote..., p. 4.
6. F. Gerald Ham, "Archival Strategies for the Post-Custodial Era," p. 212.
7. Walter Rundell, "Photographs as Historical Evidence," p. 390.
8. Alain Clavet (ed.), Guide to Canadian Photographic Archives; Union Guide to Photograph Collections in the Pacific Northwest.
9. David C. Duniway, "Conflicts in Collecting," p. 62-3.
10. Brichford, Appraisal and Accessioning, p. 2.
11. History of Photography: An International Journal. London, Taylor and Francis, 1976—, published quarterly.
12. John Wall, Directory of British Photographic Collections; Hilary and Mary Evans and Andra Nelki, The Picture Researcher's Handbook: An International Guide to Picture Sources and How to Use Them; Adam Harvey, Where to Find Photos of the Developing Countries.
13. David B. Gracy II, An Introduction to Archives and Manuscripts, p. 15.
14. Sam Kula, The Appraisal of Moving Images..., p. 26
15. Theodore R. Schellenberg, Modern Archives: Their Principles and Techniques, p. 140.
16. Ibid., p. 148-9.
17. Schlereth, op. cit., p.32-43.

18. Theodore R. Schellenberg, The Management of Archives, p. 325.

19. Robert N. Smart, op. cit., p. 284.

20. National Archives and Records Service, The American Image, p. xxv-xxvi.

21. Nancy Malan, Administering Historical Photograph Collections, p. 22.

22. Cook, op. cit., p. 148.

23. G. Philip Bauer and Herman Kahn, The Appraisal of Current and Recent Records, p. 3, 23.

24. Leonard Rapport, "No Grandfather Clause: Reappraising Accessioned Records," p. 143-150.

3.1. A records survey has been characterized as "a systematic procedure -- used by archivists, records managers, and others — to gather information about records and papers not in their immediate custody." (1) While records surveys have traditionally focused on paper records, they are particularly helpful tools for the photo archivist. Because photographs are too often overlooked in the paper shuffle of large bureaucratic organizations, the potential benefits of a records survey are unusually substantial for photo archivists. Such a records survey is the best possible mechanism to remind photo custodians of the archival significance of photographs, of recommended preservation measures, and of preferred methods of editing and filing to assure that important pictorial records are preserved indefinitely. A successful program of records surveys can also provide very persuasive evidence of the need to increase the budgetary resources of the photo archives.

3.2. Types of Surveys. There are two basic types of records surveys. Regional surveys -- of photographs in archival repositories or outside archival custody -- serve primarily to assist non-governmental historical institutions in developing coherent collecting programs and in furthering their collecting programs. Regional surveys that focus particularly on the categories of commercial photography, photo journalism, and amateur photography would help answer many important appraisal questions. Regional surveys are particualrly appropriate in developing countries since pertinent photographic records may be scattered widely -- in museums of the former colonial power, or the photo albums of well-known travelers, or religious missions, in addition to more traditional sources. Professional organizations of picture librarians and archivists should take the initiative to sponsor such cooperative undertakings. Fleckner's excellent study reviews in great depth the requirements for regional surveys. (2)

3.2.1. Records management surveys, which are the focus of this chapter, cover the records of organizations for which the surveyor has formal responsibility, such as government agencies. Their primary purpose is to improve the appraisal process. Indeed, without some regular program of surveying agencies' pictorial holdings, the appraiser of government photography will find it very difficult, if not impossible, to follow certain guidelines suggested in this study or to evaluate some of the appraisal criteria it discusses. Full consideration of the provenance of photographs, meaningful cost estimates, an assessment of the importance of volume and uniqueness, and orderly, planned accessioning all require the comparative data that can best be obtained from a comprehensive survey of an agency's photographs.

3.3. Several general principles apply when surveying photographic records. Most importantly, the survey must be comprehensive and reliable. Survey data that is incomplete or incorrect can be more misleading than helpful. Consequently, surveying organizational photographs must be understood as a long-term, not inexpensive commitment. If institutional resources permit, the data should be computerized to facilitate manipulation and updating. However, as Fleckner properly cautions, "It is a very costly tool (and)...its enormous capabilities are far beyond the actual needs of most projects." (3) The necessity for comprehensiveness and reliability imposes two other closely related obligations.

3.3.1. Data Survey Form. The data must be collected in a consistent, standardized format. Designing the data collection form is the most important and difficultaspect of conducting asurvey. Figure I and II reproduce a survey form used by the United StatesNational Archives, and Figure III provides linear measurement for various photographic formats. (4) The questions asked will be dictated by the overriding purpose of the survey, which is appraisal. Thus, the survey form ideally should seek to identify the series title, the creating office and photographer, the current volume and annual rate of accumulation, date coverage, arrangement, the nature and frequency of use, restrictions on use, subject matter content, physical format and condition, and related finding aids.

3.3.1.1. To encourage consistency, all questions should be explained at least briefly (see figure II). The most difficult but important concept to explain to non-archivists is the definition of series, which is the level at which detailed information should be collected. The most common shortcoming of agency disposition schedules is the failure to properly identify series of photographs. Frequently, the dispostion schedule or agency-completed survey form will reflect the widespread misunderstanding that all photographs held by an agency constitute one series, entitled "Photographs." The surveyor must make a special effort to identify distinguishable series of photographs held by the agency. As a minimal objective, the surveyor should work together with the agency personnel to distinguish between a series of historically significant photographs and one of trivial images that probably have no continuing value. Hopefully, the agency's filing practices will change, if necessary, to reflect the improved series definitions.

SERIES INVENTORY FORM FOR AUDIOVISUAL RECORDS (see instructions on back)	**1. Prepared by**	**Org.**	**Phone No.**
2. Series Location	**3. Creating Office**		

4. Series Description

5. Dates	6. Arrangement	7. Volume

8. Restrictions	9. Rate of Accumulation per year ☐ Cubic Feet ☐ Items

10. Nature and Frequency of Use

11. File Break. Date of Break.

☐ Yes ☐ No

If no, explain.

12. Retire Regularly ☐ Yes ☐ No	13. Present Disposition

14. Recommendations for Disposition

15. Comments

CONVERSION TABLE

STILL PICTURES

Negatives

2300 35mm 6 exposure strips = 1 cubic foot
8640 2 x 2 inch mounted slides = 1 cubic foot
2184 4 x 5 inch film sheets = 1 cubic foot
5960 2 1/4 x 3 1/4 inch film sheets = 1 cubic foot

Prints

2350 8- by 10 inch glossies or contact sheets = 1 cubic foot
9400 4- by 5 inch glossies = 1 cubic foot

MOTION PICTURES

Six 35 mm reels (1000 feet) = 1 cubic foot
11 16mm reels (1200 feet) = 1 cubic foot
15 16mm reels (800 feet) = 1 cubic foot
32 16mm reels (400 feet) = 1 cubic foot
128 8mm reels (200 feet) 1 cubic foot

SOUND RECORDINGS

76 16 inch disc recordings = 1 cubic foot
144 12 inch disc recordings = 1 cubic foot
48 7 inch audiotape reels = 1 cubic foot
16 10 inch audiotape reels = 1 cubic foot
172 audio cassettes 1 cubic foot

VIDEO RECORDINGS

Ten 3/4 inch cassettes = 1 cubic foot
Three 2 inch reels = 1 cubic foot
Nine 1 inch reels = 1 cubic foot
43 1/2 inch reels = 1 cubic foot

FIGURE 1

BEST COPY AVAILA

SERIES INVENTORY FORM FOR AUDIOVISUAL RECORDS

(Prepare One Form for Each Series)

SERIES: A group of still photographs, motion pictures, sound recordings, video recordings, or combinations of these media in multimedia productions, that is arranged under a single filing or numbering system, or that relates to a particular subject, or that is produced or acquired by the same unit/activity.

/Completing the Series Inventory Form/

1. Enter your name, organization unit, and telephone number.

2. Include building and room number. If original material (e.g., motion picture preprint, master tapes, still negatives, etc.) is not in the same place, where is it?

3. Which unit created these records?

4. Include the following in the description:
   a. Format (4x5, 16mm, 1/2 inch) and Generation.
   b. Subject Matter covered in the series. (e.g., testimony of the Secretary before Congressional committees; maneuvers and combat operations; projects undertaken with grants administered by the Agency; drainage and irrigation projects conducted by the Service, etc.)
   c. Purpose served by the series. (e.g., public relations, internal training, raw data for engineering evaluation, documentation of Agency history, etc.)
   d. Finding Aids such as data sheets, shot lists, continuities, review sheets, catalogs, indices or caption lists. If they exist, where are they?
   e. Related Documentation. Do case files or similar files exist that include production contracts, scripts or other documents concerning the origin, acquisition, release and ownership of these records? Where?

5. What is the date span of the series?

6. What is the internal arrangement of the series (e.g., alphabetically by surname, subject or State; chronologically; numerically; etc.)?

7. What is the volume of the series? (See conversion table on obverse.)

8. Are there restrictions on access to or release of items in the series? If so, what statute, exemption to the FOIA or regulation authorizes this restriction? Are any items copyrighted?

9. How many cubic feet (or, if negligible, items) were added to this series last year?

10. How many requests for copies does your unit handle in a month? Who requests the copies and for what purposes? (e.g., Engineering Division for analysis of experiments; Agency newsletter for publication; Training Division for slide-tape shows; broadcasters for commercial television programs; private publishers for magazine publication; the general public; etc.)

11. Has the series been broken at regular intervals into parts on the basis of a cut-off date or end of a program activity so that earlier parts can be retired without disturbing the remainder of the series? When was the latest break? If not broken, how have the inactive records been removed?

12. Have parts of the series been retired regularly to agency storage areas or to a Federal Records Center (FRC)? How often? If parts of the series have been retired to an FRC, attach copies of the SF-135's.

13. Which item of your agency's Records Disposition Schedule applies to this series? If none applies, what happens to the items your unit no longer needs?

14. How long does your unit need to keep those items added to the series last year in order to respond to internal agency requests?

15. Any comments. What other units in your organization hold, produce or contract for audiovisual material?

Figure II

BEST COPY AVAILABLE

CONVERSION TABLE

LINEAR MEASUREMENT FOR NUMBER OF ITEMS

PRINTS	ONE INCH	ONE FOOT	ONE METER
Unmounted	110	1,320	4,400
Thin mounts (flexible)	35	420	1,400
Thick mounts (standard mat board)	15	180	600
Cartes de visite	45	540	1,800
Stereos	20	240	800
NEGATIVES			
Collodion glass plates	5	60	200
Dry plates (glass) - jacketed	15	180	600
Dry plates (glass) - unjacketed	16	192	640
Thin film - unjacketed	200	2,400	8,000
Thin film - jacketed	40	480	1,600
Thick film - unjacketed	100	1,200	4,000
Thick film - jacketed	40	480	1,600
TRANSPARENCIES			
Lantern slides	8	96	320
Novelty slides (in wood frames)	2 1/2	30	100
35 mm slides - cardboard mounts	19	228	760
35 mm slides - glass mounts	9	108	360
4"x5" or 8"x10" - unjacketed	100	1,200	4,000
4"x5" or 8"x10" - jacketed	40	480	1,600

FIGURE III

3.4. Direct Contact. Direct, on-site surveying by archival staffwill be required to assure accurate, consistent, and complete information. It may be satisfactory to begin by asking agency personnel to complete the survey form, but inevitably a substantial percentage will need correction or elaboration. Furthermore, the educational functions of a records survey can only be fulfilled by extended contact between the archivist and the records creators. This study suggests that the main points which the archivist/surveyor should emphasize will include: the need to schedule the long-term disposition of photographs, the value of filing practices that separate the insignificant images from those with potential archival value, and the necessity for up-to-date preservation supplies and practices. Obviously, successful personal contacts with the creators of photographs can ease the task of appraisal significantly.

3.5. Preparation. Selection of the organizational units or agencies to survey should reflect the archive's experience as well as two closely related records management concepts. Whenever possible, the photo archives should survey the pictorial records of an agency in conjunction with a broader survey of the agency's entire holdings. Certainly, photographs should almost always be surveyed along with other audiovisual records, which normally are handled together in the agency and the archives. Records surveys succeed in direct proportion to their comprehensiveness; the broader the context, the more informed, ultimately, the appraisal of photographs. It also make sense whenever possible to schedule consecutive surveys of agencies with similar functions, such as all social welfare agencies. The most important determinant of scheduling, however, should be archival knowledge about which agencies most urgently need surveying — which usually means the agencies that traditionally create important photographic records, but have transferred little if anything to the archives. Adequate preparation will also include careful examination of previous accessions from the agency and the agency's organizational structure.

3.6. Completing the Survey. The surveyor(s) should begin by interviewing officials at the highest possible level, which impresses everyone with the importance of the survey. Most of the surveyor's time, however, should be spent with program officials at the operational level, in coordination with the agency records officer who will remain the appraiser's main contact. The most likely sources of important discoveries in any agency, if they exist, are the public information office, the photographic laboratory, and the picture library. Interviews of agency staff should be guided by the realization that in order to fulfill its mission the archives needs the willing cooperation of the laboratory technicians, the picture librarians or clerks, and other program officials. The surveyor's primary objective is not to uncover violations of records management regulations (which should be noted, however), but to recruit converts to the belief that photographs are important documents of history.

3.6.1. Persistence and perspicacity are the essential attributes of successful photo surveyors. Repeated visits to important records creators may be required to collect all the required data. Program officials frequently want to spend the day bragging about the office's latest endeavor or taking the surveyor on endless tours of the facilities. The surveyor should insist on some time alone to examine photographs. He should collect copies of all agency directives or instructional materials related to the creation and maintenance of photographs. The surveyor should also be prepared to distribute attractive brochures about the photo archives, if they exist, and to furnish information about how the agency officials can receive priority service on photographs they transfer to the archives.

3.6.2. Once the survey has been completed, a narrative report should be prepared to highlight the most important discoveries, the most pressing problems, and the most helpful agency officials. Timely follow-ups are essential. If the surveyor locates an important series of nineteenth-century photography still in agency custody, for example, a letter should be prepared reminding high-level agency officials of their responsibility to offer historical photography to the archives. If the surveyor discovers that negatives are stored improperly, to cite another predictable example, the archives should furnish information about where the agency can acquire the proper supplies. Indeed, it may even be appropriate for the archives to furnish acid-free envelopes if the agency agrees to jacket an obviously significant series. Finally, there should be periodic, continuing contacts to assure that the agency offers potentially valuable photographs to the archives in a timely manner.

7

NOTES - Chapter 3

1. John A. Fleckner, Archives and Manuscripts: Surveys, p. 2.
2. Ibid., p. 6-24.
3. Ibid., p. 10.
4. Figure III is a slight modification of a chart created by Nancy E. Malan, op. cit., opposite p. 40.

4. APPRAISAL CRITERIA

The appraisal criteria discussed in this chapter -- age, quantity, subject, and several others — are admittedly of unequal significance. However, no precise ranking of these factors is possible or desirable. Their significance will vary from case to case and change over time. Appraisal review may reveal, for example, that a decision to accession a series of photographs thought to be the oldest views of a certain place has been superseded by the acquisition of an even earlier collection. As in all aspects of appraisal, the obligation is to balance imprecise value judgments as judiciously as possible. The appraisal criteria are discussed in the normal order in which the appraiser should ask the questions that apply to any collection of photographs.

4.1. Age.

One of the most widely accepted appraisal criteria is the principle that old age confers value. But, what constitutes old age in photographs? There are two significant benchmarks for an archival appraiser in the history of photography. George Eastman's introduction of the Kodak box camera in 1888, at a cost of $25 including the film and processing, transformed photography. As Eastman's slogan suggested — "You Press the Button, We Do the Rest" -- the box camera and its successive improvements made photography accessible to almost anyone. The coincidental introduction by Eastman of nitrocellulose film in 1889, which was much more adaptable than any previous negative, further democratized the medium. To oversimplify somewhat, George Eastman invented amateur photography in the late 1880's. Since photographs prior to 1888 are relatively so scarce and high in technical quality, a heavy burden of proof rests upon any appraisal recommendation to dispose of such photographs. Generally speaking, evidence of significant, probably uncorrectable physical deterioration would be the only legitimate basis for rejecting photographs made prior to 1888.

4.1.1. The second important archival date is 1932, when the 35mm camera was fully launched by the introduction of the Leica II. (2) Because of their low cost, great convenience, and high quality, 35mm cameras significantly blurred what remained of the distinction between amateur and professional photography. They also facilitated a massive expansion in the volume of photographs (see also par. 4.5.7 below). By the 1950's, most professional photographers and serious amateurs used the same equipment, though presumably with different levels of skill and artistry. For photographs created in the transition period of about 1890 to 1940, appraisal ambivalence normally should be resolved in favor of retention. For photographs created after about 1940, only rigorous application of all appraisal criteria will enable archival institutions to preserve a comprehensive, yet manageable record of the times.

4.1.2. Both of these developments made important positive contributions to the historical record. They made it possible to expand photographic coverage to almost limitless boundaries, and to improve noticeably its overall quality by raising the standards of amateur photography. The photo appraiser applauds these developments even while recognizing that they complicate the task of appraising the documentary visual record. By the 1960's, many once convenient benchmarks of photographic quality and significance, such as negative size and source (professional or amateur), had lost much of their relevance.

4.2. Subject.

If age is the most straightforward appraisal criterion, subject matter is the most difficult to define and apply. Who can say with certainty what subjects may interest future researchers? Nevertheless, some judgment about the subject matter of any collection is crucial to an appraisal of its research potential. It must be reiterated that most photographs have archival value only to the extent that they contain enough information to enable an appraiser to predict research use. If the appraiser cannot anticipate continuing interest in the informational content — the subject matter -- of a series of photographs after the original purpose has been fulfilled, then questions of age, quantity, quality, format, etc., are irrelevant. Fascinating subject content, on the other hand, will compensate for many deficiencies in other appraisal categories.

4.2.1. Two of the rare writers on photo appraisal have bravely attempted to identify the most important subjects. Robert Weinstein's guidelines are admittedly broad: "We need as detailed a visual record as can be assembled of the land prior to the advent of man; its transformation after his arrival; the emergence and development of technology including construction, manufacturing, and the recovery of raw materials from the land and the sea. In short any photograph that can help mankind better understand its many faceted activities should be collected." (3) Paul Vanderbilt, in an essay aimed primarily at curators of local history institutions, confirms Weinstein's instincts and provides a few more specifics: "We are pretty well agreed on the pertinence to local history of portraits and group portraits, pictures of buildings, streets, overviews of communities and topography, industries, events, celebrations, farms and agriculture, land use, living conditions, social affairs, local curiosities, objects, vehicles, and the like." Vanderbilt expands this laundry list of pertinent subjects by "awarding points" for photographs that show the following: the early life of the subject or locale; any "first" or beginning; prominent persons, places, or objects; legendary local folklore; samplings of changes in the environment, activities, and typical though anonymous citizens; the sites and circumstances of important events; and growth or change in comparison with earlier or later photographs held by the institution. (4)

4.2.2. When evaluating the significance of photographs, the appraiser should recall that one of the unique strengths of photography is its ability to document the mundane, the trivial, the everyday texture of life so often ignored by more traditional records. Consequently, subjects routinely designated as transitory in importance by appraisers of textual records must be viewed more positively by photo appraisers. Clearly, it is not only impossible but undesirable to compile a list of non-archival subjects for photo appraisers. Nevertheless, each institution should attempt to identify the subjects that will be given the highest priority as well as the lowest. The National Archives of the United States, for example, has designated photos of "ceremonial activities showing award presentations and commendations" as routinely disposable. Local history societies, however, are more likely to agree with Vanderbilt that photographs of routine ceremonial occasions provide important documentation of a community's social history.

4.2.3. The following generalizations about some of the more commonly encountered subject matter in photo collections are based on an excellent series of questions posed by Richard Noble: (5)

People: Photographs of upper classes and the prominent as well as photographs of lower classes and minority groups are relatively scarce and for that reason relatively more valuable than those of the middle classes. Photos of famous persons visiting a locality generally are over-valued because they are duplicated elsewhere and/or because they provide little information about local history. Candid photos of persons are usually more informative than formal portraits. The often static, commercial studio portraits are most instructive when they show costume and hair styles, conventions of pose which may illustrate social mores, likenesses of minorities or lower classes, or rare likenesses of prominent persons.

Work Activities: Certain environments, such as offices and domestic work are less well-represented than others, such as factories and outdoor labor, even though they are likely to be of considerable interest to picture researchers.

Leisure Activities: Photos of organized pastimes such as parades, athletics, and club picnics, are often overrepresented compared to more spontaneous and informal, but equally important family gatherings. Common ceremonies such as weddings, funerals, and holiday celebrations are often overrepresented and repetitious.

Inanimate Objects and Natural Phenomena: It is important to retain photographs exemplifying building types such as post offices, barns, and court houses. Photos of buildings are more important if the structure is no longer extant or has been altered drastically. Interior views of work sites and residences are particularly valuable because they may demonstrate relationships among family members or co-workers, definition of sex roles, class differences, and other details of social history. Long distance views of urban areas are useful for showing physical growth and patterns of development. If an institution's photos of weather, including storms, large snowfalls, floods and other unusual phenomena are already abundant, future acquisitions should probably be confined to photos of the most notable occurrences.

Once an appraiser has decided that the subject is pertinent, in terms of the institution's acquisition policy and potential research value, several additional criteria should be examined to determine whether the photographs show the subject adequately enough to warrant continued preservation.

4.3. Uniqueness.

"Uniqueness," writes Brichford, "involves determination of the extent to which the information in a record is physically or substantively duplicated elsewhere....Unique records are not duplicated in informational content or quality." (6) Because of the importance of uniqueness in appraising archival records, photo archivists emphasize that the camera negative (or color transparency) is the record copy of any photograph.

4.3.1. The appraisal archivist should make every reasonable effort to locate the original negatives of any photo series, frequently a difficult task. Since the originators of photo collections use prints, the original negative is often misplaced once a set of prints has been created. The original negative is the truest record of the information captured by the camera, and the generation from which the best copies can be made. Concentration upon the negative as the record copy is an important characteristic distinguishing archives from some picture libraries and virtually all art museums. Institutions that emphasize photography's status as an art form, assign greatest significance to the photographic print as the highest expression of the photographer's creative abilities.

4.3.2. Institutions that preserve photographs as historical evidence must, by contrast, concentrate their resources on preserving the original negative. The growing sophistication in the use of photos as primary source documents has led to the realization that photographs can distort the past as well as revealing it. But, while it is true that the camera can lie, the credibility of prints is inherently more suspect than negatives. Thomas Schlereth rightly claims that "among photographic data, negatives are unrivalled as historical documents, because from them alone we can derive a record of the forms and textures first recorded by the camera .... Alterations, even in their most sophisticated forms, are usually detectable on a negative, whereas they might pass unnoticed on a published print or published photograph." (7)

4.3.3. Despite the well-founded archival emphasis on the negative as the record copy, it must be remembered that since photography is a copy medium, copies in addition to the negative are also significant. Indeed, frequent reproduction is one of the surest indicators of the quality and importance of photos. Thus, the general appraisal principle that prior publication of textual records diminishes their archival value must be turned on its head in appraising photographs. Prior publication of a photograph is persuasive evidence of its research potential, i.e., its archival value.

4.3.4. As previously suggested, it may not be possible to locate or accession the original negatives. Frequently, therefore, appraisers must evaluate series of photographic prints, which may or may not be duplicated elsewhere.

Certainly, a reasonable effort should be made to determine the extent of duplication, without forgetting Jenkinson's admonition that verifying duplication in archival series may be prohibitively expensive. (8) If the original negatives can be located at another archival institution, serious consideration should be given to steering the corresponding prints to that institution. The more likely dilemma that will confront the appraiser, however, is a collection of prints for which the original negatives cannot be located, which may be duplicated elsewhere entirely or in part. The case for accessioning such photos must rest upon one or more of the following determinations: the prints have undoubted research value, they fill an important gap in the institution's holdings, they fall clearly within the institutional acquisition policy, they are of good quality, or they have important evidential value -- a rare distinction of photographs.

4.3.5. If verifying the physical duplication of photographs is difficult, it is virtually impossible to evaluate objectively the extent to which their informational content may be substantially duplicated in other records. There is one comparative judgment, however, that should be given serious attention by photo archivists. With the proliferation of moving pictures since about 1930, it can no longer be claimed that still pictures provide unique visual documentation of people, places, and events. There are important differences in the information captured and conveyed by still and moving images, and in the research uses of the two media, which give lasting values to both even when their coverage of history overlaps. Nevertheless, there are circumstances when the appraisal of photographs should be influenced by the knowledge that a motion picture of the same subject has been (or will be) taken into archival custody. If the technical quality of a collection of photographs is marginal —

if they have informational value but are not likely to be reproduced -- a motion picture may be an acceptable archival substitute.

4.4. Identification.

Frequent users of photographs soon learn to distrust the hoary cliche that a picture is worth a thousand words. Very few photographs can stand alone. Without some identification of the who, what, where, and when of a collection of photographs, their value as historical evidence is severely limited. Identification is particularly important to establish the credibility of photos, to furnish historians with the information needed to compensate for the bias, distortion, or incompleteness of a given collection. Because photographs are a creative expression, frequently intended to have an emotional impact, their credibility is questioned in the same way as that of traditional archival records.

4.4.1. Ideally, a series of photographs will include detailed captions for each image identifying the subject, date, location, names of persons in the picture, and the photographer. Such extensive documentation is rare. Experienced researchers also know that the most detailed captions are sometimes unreliable. Fortunately, as Nancy Malan has demonstrated, there are a variety of methods that can supplement sparse identification or correct false captions. Careful examination of the photos themselves will reveal numerous clues about subject, place and date, as will comparison with similar identified images. Information about the organizational origin and original order — their provenance -- frequently provides important identification as well as crucial data to evaluate their intended purpose. Knowledge of the firm or organization that created a group of photographs, for example, usually narrows the search for date and place. William Frassanito's fascinating pictorial reconstruction of the battle of Gettysburg, to cite another example, depended partly on the ability to reconstruct the original order of some Alexander Gardner photographs. Detailed knowledge of the technical history of photography, combined with identification of the camera and type of film used can also help date photographs. Finally, there are numerous printed sources that can help identify photographs such as newspapers, city and business directories, and photographers' records.(9)

4.4.2. While it is possible to compensate for inadequate identification, it should also be noted that certain kinds of photographs require less detailed captions than others, depending upon the subject or expected use. If portrait photographs are collected primarily for genealogical research, for example, identification by name is essential. Portrait photographs that have potential value to social historians because of their internal evidence about dress, hair styles, and a community's ethnic composition may not require any specific identification. A collection of landscape photographs can probably be used successfully without exact dating information, but not without precise locations. Street scenes or pictures of buildings are not likely to have much value to architectural historians unless fairly precise locations can be established, while urban historians may be able to extract useful information if they know merely the city and approximate date.

4.5. Quality.

Photographs are artifacts as well as documentary records. In order to fulfill their historical research potential, they should have proper focus to render detail, exposure that preserves the full range of tonal contrast, and satisfactory composition. Photographs that are out of focus, over- or under-exposed, poorly composed, or otherwise flawed from a technical point of view cannot "properly bear the burden of passing on detailed information." (10) Insistence upon satisfactory technical quality is also important because photographs are meant to be reproduced. Most researchers want copies of some of the photos they examine. Technical flaws that make it difficult to "read" photographs will be magnified in any copying process.

4.5.1. Distinguishing satisfactory from unsatisfactory quality is clearly subjective, but it is a skill that can be developed by anyone. The main requirement is experience in looking at pictures and using them. The most subjective quality criterion, composition, is also perhaps the most important. As Paul Vanderbilt insists, "There is ... little point to a picture purporting to show a certain individual but from so far away that the person appears as a mere spot in the background.... Nor is there any point to an otherwise insignificant street or town view in which the buildings are hardly distinguishable or the town a mere irregularity on the horizon." (11)

4.5.2. In addition to basic technical quality, the appraiser must give careful attention to several other physical characteristics that may affect the archival cost or value of photographs. For necessary guidance through the complex technical history of photography, the appraiser should consult William Crawford, Keepers of the Light: A History and Working Guide to Early Photographic Processes, Reese V. Jenkins, Images and Enterprise: Technology and the American Photographic Industry, 1839 to 1925, and Arthur T. Gill, Photographic Processes, A Glossary and a Chart for Recognition. These works will help identify examples of the relatively early photographic processes such as tintypes, ambrotypes, and carbon prints, some of which should be preserved because of their scarcity.

4.5.3. Familiarity with the development of physical processes serves primarily to alert the appraiser to serious potential problems. The prospect of substantial preservation or processing expenses should not be the sole, or even primary basis for rejecting a collection, but the appraiser must realistically balance the potential research value against the likely costs. If the institution cannot afford to copy a collection of deteriorating nitrate negatives, for example, they may not remain available for research very long.

4.5.4. If appraisers can locate the original negatives, the record copy, they should look for actual or potential problems, which are not uncommon. Generally speaking, negatives are more perishable than prints. Furthermore, they may have suffered abuse from users interested only in prints needed for an immediate purpose, or the simple wear and tear of overuse. The following discussion, by no means exhaustive, will focus on three physical types that present particularly daunting challenges to the photo archivist.

4.5.5. Nitrate and Diacetate Negatives. The instability and potential hazards of cellulose nitrate film, which was widely used from about 1890 to 1950, are well-known. Much less is known about the equally alarming instability of cellulose diacetate film, the first so-called safety film, which was in use from about 1935 to 1955. From the photo appraiser's perspective the important point is that preservation problems can be anticipated with the record copy of most photographs created from 1890 to 1955. The appraiser should learn to recognize the onset of these problems so that the full costs of accessioning can be realistically estimated, and to insure that threatened collections will be treated or copied before deterioration destroys images.(12)

4.5.6. Color Film. As all photographers know, color negatives and transparencies have largely replaced black and white film in the field of amateur photography. Furthermore, a growing number of professional photographers have also been converted. Currently, about 90 percent of all photographs produced in America, about nine billion annually, are color. The increasing dominance of color film represents a serious archival threat because of the notorious instability of color dyes. To simplify the dilemma somewhat, the color in color photographs cannot be preserved indefinitely, without repeated copying (as often as every 10 years) and/or storage at very low temperatures (at freezing or below). In other words, an essential, defining characteristic of most contemporary photographs is that under average storage conditions they are likely to deteriorate. Institutions collecting color photographs confront the distressing alternatives of tolerating the gradual loss of color, or assuming the substantial financial burden of preserving the color; and one one forlorn hope — that a more stable color film will be made commercially available. (13)

4.5.7. 35mm Film. From the archivist's perspective, perhaps the most alarming technological development in recent years is the triumph of 35mm photography, which creates numerous practical problems. The 35mm camera is so inexpensive and relatively easy to use that it fosters the regrettable notion that everyman or woman is a born photographer. Consequently, the number of images in many official files is expanding geometrically at the same time as the quality diminishes. As the volume becomes more and more unmanageable, the necessary jobs of cataloging and editing will receive less and less attention. Indeed, one general caption for all 36 images on a roll of 35mm film is now typical. Finally, 35mm photographs simply do not reproduce as well as those in a larger format. For a variety of reasons, then, judging the overall value of large collections of 35mm photographs is probably the most difficult appraisal challenge on the horizon. The appraisal criteria of quality, quantity, accessibility, and identification must be applied rigorously when evaluating 35mm photographs.

4.6. Quantity.

Quantity is often dismissed as a factor in appraising photographs because their volume is usually small, especially in comparison with paper records. What difference can it make if an institution accessions a few more photographs? But, as already suggested, photo archivists must recognize that the current accumulation of photographic materials is already achieving massive proportions, with no diminution in sight. Moreover, small bundles or handfuls of photographs should be appraised very skeptically precisely because, out of context, their meaning may be severely limited.

4.6.1. Contrary to standard archival precepts, repetetive volume often enhances the research potential of a collection of photographs. A certain amount of redundancy is both unavoidable and desirable, especially in those fields where photographs have been used most effectively as primary research documents: landscape, architectural, urban and social history. The accumulation of a detailed, voluminous pictorial record over an extended period of time greatly increases the usefulness of photographs. Such redundancy permits the skilled researcher to make valid comparative judgments, to test the credibility of the evidence, to make selections from a broad sample, and to discern change over time. As one perceptive student of historical photographs puts it: "A single photographrecords only an instant and thus cannot be the sole basis for any general conclusions. Two photographs of Abraham Lincoln, dated 1860 and 1864, are frequently compared to show the effects of the Civil War on the President .... But to use photographs to adequately support the theory that Lincoln aged tremendously in four years, we would need to compare dozens of them. A single portrait shows only how one photographer captured him at a particular instant."(14)

4.6.2. Although archival appraisers probably will anguish more often about too few photographs rather than too many, massive volume frequently may be an important negative factor in an appraisal. A tentative judgment of excessive volume usually reflects one of two slightly different concerns. First, the volume may appear excessive because of the repetitiousness of the coverage. The challenge — which must be confronted by each institution in terms of its acquisition policy and strengths — is to determine when redundancy is a virtue and when it is a vice. How much is too much?

4.6.3. Consider, for example, the category of construction progress photographs, which are abundant in government files. Because of the well-established virtue of redundant detail in studying architectural history or in historical preservation work, there will be an understandable bias in favor of retaining the exceedingly repetetive, some would say boring, shots showing construction of important government buildings. But, what about the equally voluminous and repetetive photographs of highway construction maintained by most departments of roads? Studio portrait photographs present a similar challenge. One-hundred portraits of a prominent community leader over the course of a lifetime have much greater value than one-hundred portraits of the same individual during a single year, however eventful.

4.6.4. Quantity may also affect an appraisal because of sheer volume. The appraiser may conclude that a collection is simply too large for the institution's resources to manage. The best response to such a conclusion is to search for an alternative repository if circumstances and legal obligations permit such an option. Two other traditional archival remedies for excessive volume are weeding and sampling. Both techniques can be applied usefully to the appraisal of photographs, though not frequently and usually only in special circumstances.

4.6.5. Weeding. Weeding is a more familiar concept to most photo curators than sampling. Many large collections of photographs -- newspaper morgues and large commercial studio files are two good examples — can be reduced in size substantially by purging the files of duplicates, poor quality photos, etc. Since weeding amounts to laborious item-by-item selection, many institutions avoid it unless the expected benefits in space-saving and more efficient reference service are substantial. However, it should be emphasized that weeding not only alleviates the problem of excessive volume; it also encourages greater researcher use of a collection by reducing the number of poor-quality or repetetive images that obscure the treasures. Moreover, many grants agencies in the United States require weeding of collections before they will fund preservation or description projects. To preserve the archival integrity of photo collections, the guidelines for weeding must be cautious and extremely precise.

4.6.5.1. Since weeding is so time-consuming, usually it cannot be undertaken as part of the appraisal process. It is also more efficient to weed collections in conjunction with other archival processing work such as preservation and description. Consequently, the appraiser must make it clear to the transferring authority prior to accessioning that the archival institution has the right to weed the collection according to its criteria of historical value or according to selection standards negotiated with the donor/originating office during the appraisal process.

4.6.6. Sampling. Archival sampling is a complex and contentious subject. The leading authority in the field, Felix Hull, concluded that "in most instances sampling is not applicable for the selection of ... audiovisual ... records." (15) The essential preconditions for meaningful sampling are rarely encountered in photographic collections: massive bulk, continuing accumulation, and homogeneity. Nevertheless, the photo appraiser occasionally will find sampling a useful technique for selecting a small portion of a huge, repetetive, and otherwise disposable series of photographs.

4.6.6.1. If we return to the examples of construction progress and portrait photography mentioned earlier, we can see that "purposive sampling" is most appropriate when selecting photographs rather than systematic or random sampling. Hull defines purposive sampling as selection based on "a pre-conceived set of criteria, the intention being to retain the most significant or important records of a class or series." (16) The basic purpose of systematic or random sampling, by contrast, is to make a selection representative of the entire series.

4.6.6.2. Thus, when considering a large collection of repetetive and otherwise disposable portraits, a purposive sample of photographs of the most prominent individuals or of identifiable ethnic groups, for example, may be useful. But, given the fact that redundant detail usually enhances the research value of photographs, a systematic or random sample of portrait photos makes little or no sense. If the entire file has insufficient informational detail to warrant retention, a non-purposive sample will have even less value. Similarly, construction progress photos will be saved, if at all, because of the abundance of detail they contain. Selecting every tenth file in a series of construction progress photos of public housing projects in any country, for example, serves no good archival purpose. Certainly, a sample of such photos is not needed for evidential purposes, since fuller documentation of the government's role in constructing public housing can undoubtedly be found elsewhere. The appraiser may, however, anticipate researcher interest in the most celebrated or notorious housing projects and purposively select photos of them as samples.

4.7. Accessibility.

Access to photographs can be limited both by formal procedures and, informally, by the nature of their arrangement and the degree to which information in the photos is concentrated. If the impediments to use are sufficiently pervasive and persistent, the research value of any series of photos may be seriously undermined.

4.7.1. As a general rule, formal restrictions, i.e., donor or copyright restrictions, can be surmounted more easily than informal limits on access. The appraiser's responsibilty is to negotiate donor restrictions, if absolutely necessary, that expire as quickly as possible. Copyrights prohibit only unauthorized reproduction, of course, and do not restrict examination. Nevertheless, since a great deal of research is undertaken with the intention of later reproduction, copyright restrictions can affect the use of a collection. (17) In rare cases, the existence of copyright restrictions could decisively affect an appraisal. If a series of prints collected by an agency for publication are all copyrighted, and they have also been published, and the owner retained the negatives -- that congruence of factors strongly supports a negative appraisal. It is important to uncover all available information about the copyright status of photographs at the time of appraisal. Uncertainty about the copyright status is the greatest frustration to researchers, consequently inhibiting use of doubtful images.

4.7.2. The informal limits on access are usually more formidable. As Brichford writes: "While the record series may be physically accessible to users, its informational content may be buried in a mass of trivial documents or obscured by an arrangement that has no future usefulness." (18) The appraiser's unenviable task is to determine whether the concentration of appealing photos is sufficient to warrant retention of a series that contains many unappealing photos as well. The appraiser must also decide whether it is reasonable to expect that either professional staff or researchers will have the fortitude to uncover the gems. Inconvenient arrangement is a particularly common and vexing problem with large photo collections. Frequently, they are arranged by job number, which rarely provides any help in finding a picture of the subject, person, or place of interest, unless an index exists. Since most researchers are looking for specific images, few will have the persistence needed to set forth on what amounts to a random search for the right pictures. Such inconvenient arrangement will also frustrate well-intentioned archival efforts to weed a collection of unwanted categories. Clearly, these deficiencies are significant only in evaluating the largest collections, containing thousands of photographs.

4.8. Photographer.

Appraisers should make diligent efforts to identify the photographer(s) of a collection, primarily because that knowledge often helps researchers interpret photographs. Photographers' reputations, however, are the least important appraisal criterion for archival institutions. For art museums and specialized photography institutions, by contrast, the first and most important appraisal question asked of a collection is the name of the photographer.

4.8.1. Since archival institutions collect photogrpahs as historical documents rather than creative works, the identity of the photographer is less important than knowing the organizational origin. Thus, the appraiser should never disqualify a collection because the photographer is unknown or not highly regarded. On the other hand, attribution to an important photographer predictably enhances the research potential, hence the archival value of any collection. Two excellent reference works that help identify important photographers and the depositories holding their work are Lee Witkin and Barbara London's The Photograph Collector's Guide, which includes brief biographies of about 6000 photographers worldwide, and An Index to American Photographic Collections, edited by James McQuaid, which indexes over 19,000 photographers in 458 collections.

4.8.2. Careful identification of the photographer also helps to preserve the history of photography, a worthwhile if secondary goal of archival institutions. Since the development of photography varied from country to country, photo archivists should acquaint themselves with the history of photography in their own country or region. Fortunately, many histories of previously ignored areas of the world have been published recently. History of Photography regularly reviews non-English language publications.

NOTES - Chapter 4

1. Beaumont Newhall, The History of Photography, p. 89.
2. Michel Auer, The Illustrated History of the Camera from 1839 to the Present, p. 204.
3. Robert Weinstein, "Why Collect Photographs," p. 121.
4. Paul Vanderbilt, "Evaluating Historical Photographs: A Personal Perspective," unpaginated.
5. Richard Noble, "Considerations for Evaluating Local History Photographs," p. 17-20.
6. Maynard Brichford, Appraisal and Accessioning, p. 8.
7. Schlereth, op. cit., p. 45.
8. Quoted in Brichford, op. cit., p. 8.
9. Malan, op. cit., p. 9-15.
10. Weinstein, op. cit., p. 123.
11. Vanderbilt, op. cit., unpaginated.
12. See J.M. Calhoun, "Storage of Nitrate Amateur Still-Camera Film Negatives," p. 1-13.
13. Henry Wilhelm, "Color Print Instability: A Problem for Collectors and Photographers," p. 11-13.
14. Malan, op. cit., p. 21.
15. Felix Hull, The Use of Sampling Techniques in the Selection of Records..., p. 48.
16. Ibid., p. 11.
17. Beverly Brannan, "Copyright and Photography Collections," p. 14-21.
18. Brichford, op. cit., p. 9.

5. GOVERNMENT PHOTOGRAPHS: SPECIAL CONSIDERATIONS

5.1. Governments have long recognized the effectiveness of photographs in documenting as well as promoting their activities. They are undoubtedly the most plentiful and widely used non-textual record in government agencies. The appraiser of government photographs, especially at the national level, enjoys two important advantages over his counterpart in the private sector. Since most government agencies have an official, legally mandated relationship with an archival institution, the difficult task of establishing an acquisition policy probably has already been accomplished. Most national archives can undoubtedly improve the definition of their acquisition policy, but few are groping in the dark. The more difficult challenge for the government archives is to resist the temptation to stray beyond the institution's official responsibilities.

5.2. The appraiser of government photographs also benefits because, once a relationship is established between the archives and a government agency, the transfer of photographs is likely to become a matter of routine. Photo appraisers at non-government archives, by contrast, rarely encounter a given donor or creator more than once. The regular transfer of photos is also encouraged by an active records management program. An essential prerequisite for fully exploiting these opportunities is a comprehensive survey of agency holdings, which was discussed in chapter three. Surveys not only help an appraiser anticipate problems and possibilites; they also provide a mechanism for continuing records management education.

5.3. Although the task of appraising government photographs may be somewhat more structured and clearly defined than the appraisal of privately created photographs, additional challenges are likely to develop. The purpose of this chapter is to review the types of photographs and appraisal problems most commonly encountered in government agencies.

5.4. Types of Photographs.

Despite the abundance and diversity of government photographs, most are created for a limited number of recurring purposes. Not surprisingly, the most common purposes are also the most ephemeral and such photographs rarely have archival value.

5.4.1. Personnel Identification and Ceremonial Photographs. Personnel identification photographs are routinely maintained by virtually all agencies and should routinely be destroyed after administrative use is completed. Even identification photographs of the highest ranking personnel generally should be appraised skeptically, unless more candid photographs are unavailable. Equally ubiquitous and deficient in archival value are photographs of purely social and ceremonial activities within an agency. It is difficult to imagine circumstances when pictures of the annual Christmas party, or awards ceremonies, or similar routine functions, should be appraised as archival.

5.4.2. Training Aids and Copy Photographs. Photographs are also used frequently by government agencies as visual training aids or to copy other documents, maps, or charts. These two types of official photography have a slightly higher incidence of historical significance, but they rarely have sufficient value to warrant permanent retention. Visual training aids usually document the most mundane agency activities in a highly contrived manner. More candid documentation of important training activities can normally be found in program series of photographs. Copies of documents, maps, and charts are presumed to be non-archival because the records will be preserved in another format if they have continuing historical value.

5.4.3. Construction Progress Photographs. Virtually all government agencies sponsor the construction of some facilities. Construction progress photographs are frequently maintained to document the compliance of private companies with contract obligations and as a record of a substantial investment of public funds. Construction progress photos present a difficult challenge to the appraiser. They are voluminous, repetitive, and boring to many; yet, not infrequently they have sufficient historical value to warrant retention. Photos documenting the construction of the great public buildings in Washington, D.C., or the Panama Canal, to cite two examples in the holdings of the National Archives of the United States, are undeniably worthy of archival preservation.

5.4.3.1. The appraiser of construction progress photos should consider two special factors in addition to measuring them against the pertinent criteria discussed in the previous chapter. If a primary mission of the originating agency is construction, it should be presumed that photographs documenting that responsibility have a greater value than otherwise. It must be reiterated, however, that the crucial test of archival value for photographs is informational. All photographs showing the construction of highways certainly provide some evidence of how the highway department works, for example, but do they all have enough potential research interest to mandate preservation?

5.4.3.2. Occasionally, construction photos demonstrate an important characteristic of many collections of photographs, especially those in government files: they show more than officially intended. Otherwise routine construction progress photos may have unexpected value because of what they inadvertently reveal about a particular place prior to or during transforming construction, or about the ethnic composition of construction crews, or about visitors to the construction site, or about construction equipment and technology, to mention four examples. As in all other cases, the appraiser cannot rely upon a summary description of a series to dismiss its archival potential.

5.4.4. Publicity Photographs. The two recurring purposes of government photography most likely to forecast the existence of archival photographs are publicity and program documentation. Frequently, of course, these two purposes are closely intertwined and administratively indistinguishable. It is not unusual, however, to encounter a separate office of public information with a series of photographs selected from various program files. Even when publicity photos and those created to document agency activities internally are combined in one central file, there are usually signs of the differing purposes that should interest the appraisal archivist. The agency may, for example, maintain a separate listing or multiple copies of the publicity photos that are interfiled with other images.

5.4.4.1. The special value of selected publicity photographs is that they reflect the creator's considered evaluation of the "best" photos maintained by the agency. The agency's use of publicity photographs, freqently well-documented, can provide important information that will help in appraising the much larger volume of program photographs from which the publicity shots are usually selected. Whenever an appraisal suggests that the archives should make a selection rather than accessioning everything, it is always helpful to know what subjects the agency and its clientele thought most important. The appraiser should also respect the creator's judgment about which photos best communicate the agency's story. Nevertheless, the originator's editorial decisions must always be balanced against the appraiser's professional evaluation. Moreover, publicity files, by their nature, rarely if ever contain photos that document embarrassing episodes in an agency's history. Usually, they must be searched for elsewhere.

5.4.5. Program Files. The pictorial files documenting a government agency's program responsibilites are, of course, the major source of archival photographs. Their subject matter is as diverse as the almost limitless interests and activities of modern national states. The following discussion concentrates on some of the most characteristic types of program photography, and is necessarily selective.

5.4.5.1. Military. Governments have long employed some of the most resouceful and talented photographers to document the nation at war. In the United States, a distinguished tradition inaugurated by the Civil War photographers Mathew Brady, Alexander Gardner, Timothy O'Sullivan, Andrew J. Russell, George Barnard, and many others employed by the Union Army has been maintained at the highest levels of quality. In England, the Imperial War Museum holds over two million photographs of the armed forces of Britain and the Commonwealth since World War I. (1)

5.4.5.1.1. While the quality of most military photographyis quite high -- most defense agencies employ full-time professional photographers — its volume is also massive and dispersed. The highly decentralized organization of many defense departments is usually reflected in the official photography, with the smallest units forwarding photos up the chain of command. The appraiser should make the most of the highly structured editing that takes place in many military agencies, while not overlooking the idiosyncratic series of historicalinterest that failed to make it into the central file.

5.4.5.2. Agriculture. Man's relationship with the land is a favorite creative motif that photographers have investigated with notable success. Some of the very best photography has documented agricultural activities and rural life. As the transition from rural to urban life continues apace in many parts of the world, the scope for such photography will narrow, but archivists in most countries will probably encounter a large volume of photographs of agriculture in the foreseeable future. The appraiser's most likely challenge will be to evaluate the considerable degree of overlapping coverage from agency to agency and region to region. Needless to say, a wheat field in Kansas differs little from one in Nebraska, or the Ukraine, and the changes over time are very gradual. As a general rule — to which there are numerous exceptions — photographs of fields or produce that do not also show people will have minimal research interest. In Richard and Maisie Conrat's superb work, The American Farm: A Photographic History, about 75 percent of the photographs include people.

5.4.5.3. Nature. Government agencies charged with protecting public forests, parkland, waterways, and wildlife are among the most enthusiastic and skilled users of photography. As with photos of agriculture, the appraiser will be challenged primarily to determine how much of the inevitable redundancy of such files should be retained. Should the archives, for example, retain every annual (or even biannual or decennial) photographic survey of selected parks, no matter how stunning? Photographs of nature are quite likely to be in color if created recently. The archives may, therefore, consciously decide to accession color photographsthat are repetetive of earlier black and white coverage. Appraisers should also be aware that local outposts may operate very independently, thus retaining the best photographs of their park or forest.

5.4.5.4. Science and Technology. An increasingly important function of photography for many government agencies is to document scientific or technical enterprises. Included under this rubric are everything from x-ray photographs of personnel to electronic photographs of outer space. The difficulties of appraising this type of photography are numerous, and there are few established guidelines. Many archivists will be intimidated not only by the complexity of the subject matter, but by the variety of new photographic techniques that may be encountered. Consequently, the appraiser should consult with subject matter specialists as needed when evaluating such photography. Historians of science should be particularly helpful in predicting the long-term research interest in photographs which traditionally have been collected haphazardly by historical agencies.

5.4.5.4.1. Scientific or technical photographs are likely to be extremely voluminous and specific. Often they have a very narrow and limited usefulness. "This is true, for instance, of many photographs taken during research projects, such as hundreds of pictures of ears of corn made during the development of hybrid corn, or hundreds of portraits of white mice in successive stages of nutritional deficiency. Of these many photographs perhaps the few considered useful for illustrating research reports should be retained. Their publication has made their existence known; hence they may be requested for other purposes." (2) Research photographs should be selected for permanent preservation if they are unique, highly significant, and/or they can be used in a wide variety of other research projects. Photographs of the first moon flight unarguably qualify for preservation, for example, but all photographs of all succeeding lunar flights probably do not.

5.4.5.4.2. Because of the enormous volume and repetetiveness of many scientific photographs and their highly specialized function several unusual appraisal options should be considered. Long-term retention in a records center may be the most efficient means of maintaining certain collections which the originating agency (and few others) needs to examine periodically for comparative purposes until technological advances make them outdated.

5.4.5.4.3. Even more unusually, the archives should consider whether long-term retention can be handled best by the creating agency. Occasionally, the highly specialized equipment and knowledge required to use scientific photographs effectively is an argument for the establishment of so-called "satellite archives." In such cases the appraisal archivist should concentrate on negotiating agreements with the creating agency that will assure adherence to basic archival considerations such as adequate preservation and public access. Any photographs which do not fit into the specialized circumstances justifying a satellite archives should be appraised and accessioned by the archives according to standard criteria. Most scientific agencies, for example, maintain photographs used for public information purposes, which should be appraised like any similar series.

5.4.5.4.4. A final option that should be considered when appraising technological photographs is miniaturization. Frequently, the agencies which create highly technical photographs are also the most advanced in utilizing the latest developments to reduce the bulk of photographic collections. Furthermore, photographs of scientific or technological tests are well-suited to miniaturization. Usually their value is purely informational rather than aesthetic. Rarely would the loss of quality resulting from conversion seriously detract from their archival significance. Thus, if an agency has microfilmed its technical photographs or converted them to video or optical disk, the appraisal archivist should seriously consider accessioning the miniaturized copy rather than the original negatives and/or prints. If the agency has somehow selected the "best" images from such files, the corresponding original negatives should also be accessioned. (3)

5.4.5.5. Documentary. All government photographs are documentary in the sense that they are created to record the activities, objectives, or interests of an agency. Normally, they are not intended to fulfill two other major purposes of photography, i.e., to entertain or express an artistic vision. Since the 1930's, however, the term "documentary photography" (coined in 1926 by John Grierson) has been associated primarily with the work of photographers who seek to persuade and convince, whose work usually dramatizes the plight of the suffering. Governments have played a major role in sponsoring documentary photography and using it. One of the most celebrated collections of documentary photography ever created is the remarkable Farm Security

Administration project, which documented the impact of the Depression on American life with the clear intention of promoting an active governmental policy to alleviate distress. The most recent notable continuation of the documentary tradition within the United States government was the DocuAmerica Project sponsored by the Environmental Protection Agency in the 1970's to document environmental problems.

5.4.5.5.1. The appraiser's overriding obligation regarding documentary photography is to assure its preservation in the archives. Social welfare agencies are the most likely to sponsor documentary photography. One major impediment to archival preservation may be the growing tendency to hire private photographers, which confuses the question of ownership -- a problem that will be discussed below. Similarly, the great value attached to some documentary photographs (monetary and otherwise) increases the likelihood that protective officials may seek to hold on to them indefinitely or transfer them to an institution that promises more lavish attention than the archives.

5.5. Appraisal Problems.

Just as there are recurring types of government photography, so too there are several problems of appraisal common to many government agencies. Fortunately, there is one generally effective antidote to appraisal problems in government agencies. An active, imaginative records management program will eliminate or minimize most of the problems. The core of a successful records management program is a comprehensive photographic survey, which was discussed in chapter 3.

5.5.1. The most serious challenge facing the appraiser of government photography is to convince all agency custodians that photographs have documentary value, that they must be scheduled and appraised like any other record generated by the government. Sadly, there are still some officials who dismiss photographs as pretty pictures, which surely cannot interest the archives. The archivist must seize every opportunity to educate program officials about the potential archival significance of photographs. The creators are particularly responsive to the suggestion that their photographs are so important that they may be preserved forever in the archives.

5.5.2. Conversely, the appropriate transfer of inactive photographic records to the archives may be hindered by the overly possessive guardian who cannot bear to part with his or her creation or ward. Predictably, the resistance to orderly transfer of older photographic records usually involves particularly valuable materials. Persistent, even nagging reminders that the archives is willing, able, and legally obliged to care for the agency's most treasured photographs are the best hope. Persistance usually prevails since the over-possessive attitude frequently reflects the attitude of a single official who eventually leaves the scene.

5.5.3. The confusion which results from the sudden, unexpected termination of an agency's existence, or massive reorganization, presents the most drastic challenge to the appraiser. Fortunately, it is not a common occurrence. If archivists are not a visible presence, photographs may get tossed into the trash in the haste to clean house. Archivists should exploit as many means of communication as possible to make sure they are alerted to impending reorganizations which threaten the survival of photographic records.

Newspapers and professional organizations are perhaps the most reliable sources of information.

5.5.4. Bad filing habits are another common problem. All too often, prints and negatives are filed together in chronological order, with no effort to separate the trivial and routine from the more important photographs. Similarly, the skills of an experienced detective may be required to match the prints in one office with the negatives buried in another office. This match game can be particularly frustrating in agencies with widely dispersed field offices, which may retain the original negatives corresponding to the prints in the public information office at headquarters.

5.5.5. A related and even more widespread shortcoming is the inadequacy of editing. Unfortunately, the proliferation of 35mm photography, which increases the need for careful editing, also overwhelms the capacity of many agencies to perform the necessary weeding and captioning. Poor filing habits and inadequate editing seriously complicate the appraisal of large series of government photographs. It becomes increasingly difficult to make meaningful selections, thus increasing the likelihood that an entire series will be designated non-archival because of the high percentage of trivial or poor quality images. The archivist cannot, of course, expect to transform an agency's administrative procedures for archival purposes alone. A vigorous records management program, however, should strive to convince the agency of mutual benefits that may result from improved management of their photographic records.

5.5.6. A third category of problems for the appraiser of government photographs results from a growing tendency to rely upon private sources for photographs, either by purchase or by hiring photographers on contract. Two potentially serious consequences of this trend are confusion about the reproduction rights and alienation of the record copy, the negative. Usually, photographs are purchased for one-time use only, and the owner retains custody of the negative. The archives does not have unlimited authority to reproduce such photographs unless an agreement was made at the time of purchase. Thus, the right of an archival researcher to publish such photographs is problematic. Government contracts for photography should make clear that all photographic materials and reproduction rights will become the property of the government. Otherwise, the photographer may retain both the photographs and the reproduction rights.

5.5.7. Uncertainty about reproduction restrictions or the unavailability of the record copy do not outweigh the potential archival significance of a collection of photographs. These factors increase the cost and difficulty of assisting researchers, however, which may in turn influence an appraisal. The appraiser's objectives should be to obtain full information about any limitations on subsequent reproduction and publication of the photographs, and to encourage the return to the archives of any original negatives paid for by the government. Finally, it should be acknowledged that the increasing reliance upon private sources of photographs may also have positive affects by increasing the quality and diversity of photographs in government agencies.

5.6. Related Documentation.

Photographs are rarely self-sufficient records. Their usefulness is always enhanced by related documentation that helps the researcher locate the desired images and answers the classic reportorial questions of who, what, where, when, and why. No appraisal responsibility is more important than locating all pertinent documentation and assuring its timely appraisal and accessioning along with the related images. Fortunately, governments often create an abundance of enormously helpful finding aids and related information that will greatly assist the archive's handling of photographs -- if they can be found.

5.6.1. Since government agencies create photographs for a practical rather than aesthetic purpose, the appraiser should assume that somehow, somewhere, a system was developed to retrieve wanted images and answer many of the questions that a researcher might ask. Unfortunately, the logic of the control system may have faded from memory, or crucial ingredients may have disappeared by the time an appraiser arrives on the scene. The card index to a given series of unprinted negatives may be in a different office; it may have been interfiled with a larger card index, or converted to microfilm and destroyed; or it simply may have been stored in some forgotten cubbyhole when the indexed pictures were replaced by newer ones. In short, locating all pertinent, related documentation requires as much pertinacity and shrewd detective skills as any aspect of appraisal. Not infrequently, the best or only source of information will be the memory of experienced staff, who should be interviewed exhaustively. There are many types of documentation that normally should be accessioned at the same time as the related photographs. The following discussion is suggestive rather than comprehensive.

5.6.1.1. Finding Aids. All agency created finding aids to archival photographs presumably have lasting value. The most common finding aid is a shelf list of captions, usually arranged in chronological/negative number order. Even more useful is an index, normally on card stock, providing access to individual photographs by subject, place, and/or name of individual pictured. Even if such an index can be located, the agency may be reluctant to part with it for a couple of reasons. If the photographs and related index are an organic file that continued to grow after the cutoff date for the current accession, extraction of the pertinent index cards obviously could be a difficult, if not impossible undertaking. Even if there is some practicable way to separate the index to the archival photographs from the portion that continues to accumulate, the agency may be understandably reluctant to relinquish the best means of identifying photos it wishes to retrieve from the archives. If the creating agency insists on retaining an index, the best solution is for the archives to copy it. Not infrequently, agencies index their negatives by means of a print file, arranged by subject, place, date, or name. As with other finding aids, the appraiser may have to search for the prints outside the office that maintains the negatives.

5.6.1.2. Use Data. Several kinds of information about the official use of the photographs will enhance their research value. How did the agency use the photographs, were they published and where, were they distributed widely or only within the agency? If these questions can be answered without accessioning massive quantities of housekeeping records, the information frequently will aid researchers in interpreting the photographs. Copies of official publications utilizing the photographs are particularly helpful.

5.6.1.3. Photographica. Regrettably, government agencies and their archives frequently have not preserved much of the essential documentation about the photographer and his techniques, which is of crucial interest to the student of photographic history. More broadly, sophisticated analysis of photographs for any purpose usuallyrequires some information about who made the picture and how. Special efforts should be made, and often will be required, to identify the photographer(s) of all series appraised as archival. The special effort may entail research in related personnel records, which may not be scheduled for permanent retention. Extensive interviewing of agency staff frequently will provide the most useful information, including valuable details about the type of camera equipment and film used. The latter information should help the archives do a better job of preserving the photographs as well as satisfying the legitimate curiosity of some researchers. Photo assignments and any other official guidance to photographers, such as contract requirements, are also invaluable sources for the serious student of historical photography.

5.6.1.4. Restrictions. It is essential to gather all available information about the legal status of the appraised photographs. If they were acquired from private sources, what restrictions on use were promised to the creator by the agency? Occasionally, privately created photographs will be interfiled with the work of agency photographers without clear distinctions. Careful efforts at the time of appraisal to identify privately created images in a collection may save much greater efforts and potential legal difficulties later.

5.7. Accessioning. Whenever possible, the archives should accession the original black and white or color negative and a captioned print. For color slides or transparencies, accession the original and one duplicate. Because of the instability of color film, extra copies are needed so that the original can be retired to dark and preferably cold storage. All new accessions should be promptly, briefly, and consistently identified to permit satisfactory control prior to full processing. The accession form should include the following information: name and address of source or donor, date received, volume, archival location, urgent preservation requirements, and a brief summary of the series' contents.

NOTES - Chapter 5

1. Penny R. Calder, "The Imperial War Museum, London"; William H. Leary, "United States Government Picture Libraries."
2. Joe D. Thomas, "Photographic Archives," p. 421.
3. William H. Leary, "Microfilming Photographs," p. 10-14.

6. NON-GOVERNMENT PHOTOGRAPHS: SPECIAL CONSIDERATIONS

6.1. Governments at all levels are the most obvious source of photographs. However, they are only one of many major producers of photographs that institutions legitimately should approach in pursuit of a full visual record of the times. The potential sources and types of photographs outside government files are virtually limitless. The purpose of this chapter is to discuss three of the most important private sources, which differ from government files in many ways and therefore present special appraisal concerns.

6.2. The appraisal of photographs generated by many large private organizations -- universities, businesses, and churches in particular — will normally correspond very closely to the appraisal of government records. Unfortunately, many private institutions still do not recognize the importance of an archival program. In such cases, an archival institution with the appropriate acquisitions policy must initiate contacts if there is reason to believe the organization possesses photographs worthy of archival preservation. A regionally based survey is the best means of identifying potentially valuable and overlooked collections. If an appraisal is positive, most large organizations, particularly businsses, should respond favorably to the records management argument for transferring the responsibility for inactive files to the archives.

6.3. Newspaper Photographs.

News photographs are an unsurpassed source of visual documentation of life in the twentieth century. They emerged as a feature of mass circulation newspapers in the 1890s, and are now an indispensable ingredient in thousands of newspapers throughout the world. In many ways newspaper photo morgues are the best source of historical documentation. The breadth of coverage is virtually unlimited, they are often refreshingly candid and spontaneous, and their quality is generally excellent. As Judith Felsten put it in her perceptive evaluation of newspaper photography:

> Pictures of formative events and influential persons, obscured more by the rate of growth and change during the 20th century than by their lack of importance, can be found in newspaper files. The photos will enhance our record of government affairs because they do not always share the official point of view. News photos will show street life, ephemeral advertising and hand bills, and other information that was incidental to the photo at the time, but becomes a valuable record of the interests and opinions that were then current. (1)

6.3.1. Despite their indisputable historical significance, relatively few news photo collections have found their way to archival institutions. Judith Felsten conducted an extensive survey of American newspaper photo collections in 1980. She found only 34 collections that had been deposited wholly or partially in archival institutions. There are two basic reasons for the failure to acquire news photos more extensively. Newspapers are often reluctant to part with a resource of continuing, if diminishing value. Archives, on the other hand, are often intimidated by the massive volume of news photo collections, and the corresponding problems of organizing and preserving them. The problem of volume has become more severe since the mid-1960s when most news photographers abandoned the large format cameras for a 35mm camera. Thus, where two or four frames once sufficed, two or three 36 frame rolls are now common.

6.3.2. Newspaper photography presents two major issues to the appraiser. The fundamental question is which newspaper collections should be preserved in archival institutions. It is unrealistic to presume that all can or should be saved. Comprehensive surveys, on a regional or national basis, would provide the best guidance to archivists. The selective survey by Felsten is an excellent model of the detailed investigation that must be undertaken to provide useful information. Among the most important concerns to the appraiser will be the volume, organization of the files, reproduction rights, the extent of prior weeding and the criteria followed, and the preservation requirements. Most importantly, how much does the coverage of one newspaper morgue overlap another, especially those in the same locality.

6.3.3. A second major issue involves the common reality at most newspapers -- that wire services, such as Reuters or United Press International, furnish a large proportion of the pictorial coverage of national and international events. The newspapers' negative files, their record copies, thus concentrate on local news. In other words, the print files of most newspapers contain a considerable amount of material duplicated at many other newspapers. The unique, record photographs, on the other hand, contain a high incidence of the mundane photographs -- yesterday's snow storm or every secondary school athletic event, for example -- that are routinely weeded from the holdings of many news photo libraries.

6.3.4. A comprehensive survey would help resolve the second issue as well as the problem of overlapping coverage. If an appraiser knew that the record copies of wire service prints scattered throughout thousands of print files ultimately would be preserved in an archival institution, the archives could plan extensive weeding of their print files. Such a policy would help resolve many of the practical problems of maintaining news photo collections: the enormous bulk, the preservation problems which are often more pronounced in the overused print files, and the processing burden of trying to match print and negative files that frequently do not match. Similarly, if the entire print and negative files of one newspaper in a locality have been transferred to an archives, other historical institutions should seriously consider weeding all prints that do not match their accessioned negative files.

6.3.5. The other complications most conspicuous in the appraisal of news photos are also common to large government series and, therefore, only need to be mentioned briefly here. The archives should make certain that it accessions all related documentation including indexes, photo assignments, log books, and staff instructions. It should also insist upon the right to weed the photographs after accessioning. Most news photo collections warrant weeding if the archive's resources permit, especially in the ubiquitous categories of sports, entertainment, and weather. Finally, the archives should carefully negotiate the deed of gift to assure clear and mutually satisfactory provisions regarding restrictions on public use, monetary appraisal if needed for tax purposes, and provisions for special reference service to the donating newspaper. (2)

6.4. Commercial Photography.

Photography has been a large and growing business for a century. Professional photographers, whether operating free-lance or as part of a firm, have documented most aspects of modern life in almost incomprehensible abundance. Only a small fraction of commercial photography can be preserved by archival institutions, but professional photographers are an important source of historical documentation that archives have exploited too infrequently.

6.4.1. The photographic studios that flourished from the late nineteenth century until fairly recently have increasingly been replaced by stock photo agencies which market the work of individual photographers. The diverse specialization of stock photo agencies makes them often the best source of photographs on certain subjects. However, most stock photo agencies lack the attachment to place and continuity over long periods of time that give the work of commercial studios a special appeal to local historical societies.

6.4.2. The overwhelming, even intimidating, challenge of appraising commercial photography is volume. In any metropolitan area, archivists can find hundreds of professional photographers, active or retired, each of whom may still own thousands of photographs that would be useful for historical research. Archives should first approach commercial studios or stock photo agencies. They are relatively few in number; usually their holdings are more varied and cover a longer time period than individual photographers' collections; and many provide continuous, extended coverage of a given geographical area. The most valuable commercial collections are those with extended chronological coverage, diversified subject matter, and exceptional technical quality. Commercial collections, for example, that cover only a decade or two, and consist of little more than highly repetetive and unimaginative head and shoulders portraits and wedding pictures -- a not uncommon reality -- will have minimal archival value.

6.4.3. The second major deterrent to more extensive archival retention of commercial photography is financial. Commercial photographers make pictures in order to make money. So long as they can envision a profitable use of their photographs, they are unlikely to talk seriously about donating them to an archives. Moreover, commercial photographers and their heirs are generallywell-informed about the booming market in "old" photographs. Therefore, the archives may have to contemplate purchasing particularly impressive collections of older commercial photographs. As a minimal requirement, appraisal archivists must learn how to assist potential donors in acquiring monetary appraisals for tax purposes.

6.4.4. As in most other aspects of photo appraisal, the appraiser should use all available mechanisms to survey potential donors. Active participation in professional organizations, particularly those enrolling professional photographers, will provide good sources of information about the reputations of local photographers, and imminent closures or retirements that may present the opportunity for an archival donation. A more formal survey, necessarily confined to a limited geographical area, would produce valuable information about the extent of coverage and duplication in commercial collections, including those already in archival custody. In some cases, it may be possible to persuade the owner of a collection to will it to the archives or donate it at some specified future date. By agreeing to limited access restrictions -- no publication without the donor's permission for a period of time, for example -- the appraiser may encourage the donation of a collection that otherwise will be sold to the highest bidder.

6.4.5. In summary, the institution should advertise its desire to appraise commercial and amateur photography (see section 6.5) for permanent retention. Exhibits of current holdings are a particularly effective way of encouraging additional donations. Public appeals for donations of photographs should never be undertaken, however, without careful consideration of the attendant risks.

The archives must clearly define its accessioning interests, and conditions, lest it find itself overwhelmed by endless donations of useless or marginally valuable photographs that must be retained indefinitely.

6.4.6. The most common shortcomings of commercial photographs, in addition to those already mentioned, are inadequate identification, poor physical condition, and obscure arrangement. Because of the understandable emphasis on current and future assignments, the older photographs are often cared for haphazardly, if at all. Storage conditions are frequently primitive. The original captioning information (however inadequate) may have disappeared long before an appraisal archivist examines the collection. The most convenient arrangement scheme for professional photographers, by customer's name, rarely provides any access to archival researchers. As in similar situations, the appraiser must determine whether the quality, uniqueness, and/or subject matter of a collection of commercial photographs outweighs their deficiencies.

6.4.7. The most traditional types of commercial studio photography are portraits and wedding photos. The rapid democratization of photography in the twentieth century has led to a decline in the number of commercial studios and changing standards of formal portrait and wedding photography. Barbara Norfleet, a perceptive student of studio photography, notes that "the days of the great studio photographer are slowly coming to an end in the United States as they have in Europe. Competition from talented amateurs, the availability of very cheap department store portraits, the high cost of hiring a talented craftsman for a day to photograph a wedding ... have all contributed to a decrease in the demand for fine studio work." Not coincidentally, Norfleet notes that "by 1965 almost all studios had changed from black-and-white photography to color photography for both formal portraits and candids. In a number of firms the new use of color film coincides with a decrease in originality and imagination in the candids. It is almost as if some photographers decided that color was enough, and that one could relax and take only the obvious shots." In other words, some of the most important traditional functions of commercial photography have largely been replaced by amateur photography. (3)

6.5. Amateur Photography.

The most common type of photography is also the most unusual holding of archives and historical societies. There are many good reasons why archival institutions -- even as broadly defined in this study -- should continue to view amateur photography very cautiously. Most importantly, since the task of preserving the more traditional sources of historical photography is far beyond the capacity of archival institutions, why should they venture into the almost unimaginably expansive realm of amateur photography? Furthermore, the focus of amateur photographs is frequently narrow, their subject matter often trivial, even banal, and the quality of most is uneven at best.

6.5.1. Nevertheless, despite these limitations, there are persuasive reasons why archival institutions must carefully examine and cautiously acquire amateur photographs. First, it must be acknowledged that some amateurs have been among the most talented and innovative photographers. Since they are not bound to a patron, as all professionals are to some extent, some amateurs have produced work that is as skillful and occassionally more imaginative than the most celebrated work of professionals. The potential splendors of amateur photography were demonstrated by a recent exhibit at the Public Archives of

Canada entitled "Private Realms of Light: Canadian Amateur Photography, 1839-1940." A forthcoming study based on the research for that exhibition will undoubtedly provide many important insights. Photo archivists should always seek out the treasures held by talented amateurs and evaluate them according to the guidelines and criteria discussed previously in this study.

6.5.2. The purpose of this section, however, is to provide guidance about collecting the more familiar photographs produced by amateurs. Typical amateur photographs may reveal a major component of everyday life rarely glimpsed by governmental, journalistic, or commercial photographers. Indeed, because of the accessibility of photography to everyone, the more traditional sources of archival photographs may reveal less and less of the total reality of the modern age. Amateur photography, at its best, also has qualities of intimacy, candor, spontanaeity, and revelation that professional photography rarely achieves. It probes the more private and typical aspects of life that affect all of us as much as the more exceptional people and events that traditionally have engaged historians' attention. A representative sample of amateur photography should be preserved as a record of family life.

6.5.3. Clearly, repositories can afford to select only a very small sample of the huge output of amateur photographs. Precise and rigorous guidelines should be carefully developed before any institution begins acquiring amateur photographs. Subject matter may be the most important appraisal criterion. Amateur photos should be accessioned because they show details of domestic life, the more intimately and typically the better. Mundane amateur photos of the celebrated sights of London and Paris, for example, or any other subject widely documented by professional photographers, have little or no archival value.

6.5.4 Acquiring revealing photographs of everyday life will not be as simple as some may imagine. Folklorists at the Smithsonian Institution in Washington, DC, who examined thousands of snapshots, concluded that they usually portray notable events in the life of a family rather than the routine details. These familiar events — such as birthdays, vacations, graduations, and weddings — are usually depicted in a very predictable, stylized manner. Consequently, "in leafing through photograph albums you aren't likely to reconstruct the day-to-day lives of family members. Neither are you likely to unearth people's fears, failures, tragedies, or misfortunes." (4)

6.5.5. Strenuous efforts should be made -- and will be required -- to acquire vernacular photographs of all social and economic classes and ethnic groups. The appraiser must insist on acceptable technical standards, with special emphasis on compositional qualities. Special value should be attached to collections which show an extended family over a considerable period of time. Since amateurs rarely save their negatives, the archival emphasis upon the record copy may have to be relaxed. The requirement for minimal identification should not be overlooked, but may require special efforts to fulfill. If the photographs are sufficiently appealing, an expert oral history may be the best documentation available. Photo albums are usually more valuable than loose snapshots because they indicate some effort to impose order and meaning.

6.5.6. Once an institution has decided it will acquire amateur photography and defined the limits of its intentions, imaginative efforts will be required to assure that there are sufficient, but not overwhelming offers to permit selective appraisal. The highly personal and nostalgic nature of family photographs understandably inhibits donations to public archives. Once again, a survey of possible sources (see par. 6.4.4) is most likely to produce opportunities to acquire potentially valuable amateur photography.

NOTES - Chapter 6

1. Judith Felsten, "News Photograph Collections...," p. 101.
2. _Ibid.,_ p. 102-3.
3. Barbara Norfleet, _Weddings,_ unpaginated.
4. Joan R. Challinor, "Family Photographs," p. 118.

7. CONCLUSION AND GUIDELINES

7.1. "Appraisal," writes Leonard Rapport, "is at best an inexact science, perhaps more of an art; and a conscientious appraiser, particularly an imaginative one with an awareness of research interests and trends, is apt to know nights of troubled soul-searching." (1) Conscientious soul-searching should always remain a conspicuous hazard of the task of appraisal. Nevertheless, professional archivists must also continuously strive to define their art as systematically as possible. Because of the relatively late discovery of photography by archival institutions, scant attention has been devoted to studying the archival appraisal of photographs.

7.2. Perhaps the most painful discovery for many picture professionals is that photographs must be appraised. For the sake of scholarship, however, photo archivists must develop guidelines for selecting only a relatively small proportion of the current inundation of photographs, which exceeds 10 billion images annually. As Sam Kula observed in a recent RAMP study of the appraisal of moving images: "...appraisal without selection, without either the deliberate scheduling of the documents not selected, or without the decision to acquire and protect certain documents in private hands while others available to the archives are allowed to self-destruct in private hands, is hardly a critical issue. If everything that is identified and scheduled is eventually accessioned then appraisal remains nothing more than the first phase of organization and description." (2)

7.3. The purpose of this study has been to discuss general appraisal principles that are relevant to the evaluation of photographs, to suggest specific criteria applicable to the appraisal of photographs, and to identify additional factors that must be considered when appraising governmental or privately created photographs. The guidelines emerging from this study often will require qualification or modification to meet the particular circumstances of the wide variety of archival institutions that acquire historical photography. Nevertheless, the goal of such a study is to develop broad guidelines that will encourage greater consistency in exercising the most difficult and significant archival responsibility. Improvement of these guidelines depends upon continuing debate and further studies. The numbers in parentheses following each guideline refer to previous sections of the study, which should be consulted for elaboration.

7.4. General Considerations.

As an essential precondition to appraisal, several general policies should be adopted by archival institutions that are seriously engaged in acquiring historical photographs.

(1) Every archival institution that acquires photographs (a category that includes libraries and historical societies for the purposes of this study) should develop a written acquisition policy that reflects legal or formal obligations, careful consideration of the strengths and weaknesses of the institution's current holdings, and the accessioning interests of other institutions. (2.4)

(2) Information about acquisition policies should be distributed widely to encourage greater cooperation and less competition among archival institutions. Archives cannot hope to preserve a full visual record of modern life without broadly and rationally dispersing the responsibility to acquire historical photographs. (2.4)

(3) A dominant theme of all archival acquisition policies should be an emphasis on historical photographs, which are defined as any photograph capable of supporting the study or interpretation of history. Self-conscious art photography should be collected by art museums and specialized museums of photography, rather than archives. (1.10-1.12)

(4) Archives should adhere strictly to the boundaries of their announced acquisition policies. Offers which do not fit clearly into an institution's holdings should be referred to a more appropriate agency. (2.4)

(5) Photo appraisers should be advanced students of the history of photography as well as being thoroughly familiar with the general historical literature. Adequate preparation for appraisal should also include detailed knowledge of the photographs currently held by the appraiser's institution and extensive, if less detailed knowledge of the holdings of other institutions. (2.5)

(6) Both government archives and those collecting from private sources should develop an aggressive records management program. Historically valuable photographs should be scheduled for accessioning directly into the archives as soon as possible in their life cycle. (2.6)

(7) A records survey to gain information about photographs not in archival custody is the most critical component of an active records management program. It provides an opportunity to gather data that is crucial to making informed appraisals, and to educate photo creators about their responsibilities. (3.1, 3.2)

(8) The survey must be comprehensive and reliable, which requires collecting data in a standardized format, and extensive personal contacts with agency personnel. (3.3)

(9) The survey form must be carefully designed to collect information, at the series level, about the basic appraisal criteria: subject, date, volume, physical format, arrangement, nature and frequency of use, and related finding aids. (3.3.1)

(10) The success of the survey depends upon timely and effective archival response to problems and opportunities encountered, especially to ensure that potentially valuable photographs are offered to the archives. (3.6)

(11) Like other audiovisual materials, photographs have archival significance primarily because of their informational value rather than their evidential value, to use T.R. Schellenberg's terminology. Consequently, potential research use is the major determinant of archival value in photographs. All photo archives should carefully characterize the types of researchers they serve and the extent and purpose of the uses made of photographs in the archives. (2.7)

(12) Authors and professional picture researchers usually want photographs of well-known people, places, and events. They demand high technical quality and they prefer to make selections from large numbers of related images. Professional historians who have used photographs to interpret the past rather than merely illustrate it have made imaginative use of photographs of less well-known people and places. (2.7)

(13) The basic archival principle of provenance should guide the appraisal of photographs. Judgments normally should be made about an entire collection of photographs rather than discrete parts of it. Whenever possible, photographic records should be appraised only after full investigation of related audiovisual and textual records. (2.8)

(14) Whenever photographs are inextricably related to other records, they should be appraised and processed together (with appropriate cross-references)

rather than appraising the photographs independently and transferring them to a separate division of photographs. (2.8)

(15) Cost should never be the sole determinant of whether photographic records should be preserved, but the rapidly escalating costs of preserving and servicing photographs cannot be ignored. (2.9)

(16) Archival institutions should avoid the highly volatile marketplace in historical photographs, unless they have funds that must be spent for purchases. In exceptional circumstances, it may also be appropriate to purchase an unusually valuable collection that would otherwise be lost to historical research. (2.9)

(17) All institutions should periodically review the continuing value of their photographic archives based primarily, but not exclusively, on statistics about use. Appraisal review should also include deliberate reexamination of current appraisal standards. (2.10)

7.5. Appraisal Criteria.

When evaluating a series of photographs offered to the archives, the appraiser must judiciously balance a variety of considerations, which cannot be quantified and usually have unequal significance. All appraisal decisions should be carefully documented, particularly negative appraisals, and periodically reviewed by the management of the archives. The following criteria are listed in the order in which they would normally be considered by an appraiser.

(18) Age. There are two watershed dates in the archival history of photography. Photographs made prior to 1888, when George Eastman invented amateur photography, should be preserved unless the appraisal reveals an overriding shortcoming, such as uncorrectable physical deterioration.

Appraisal doubts about photographs made prior to 1932, when the 35mm camera transformed the nature of photography, should be resolved in favor of retention. Meaningful evaluation of the voluminous production of post-World War II photographs requires rigorous, even skeptical application of all appraisal criteria.(4.1)

(19) Subject. Subject matter is the most subjective, but also the most important appraisal criterion. Each institution should compile a list of subjects to which it assigns the highest priority as well as the lowest. (4.2)

(20) When evaluating the subject significance of photographs, appraisers should recall the remarkable capacity of photographs to document the commonplace realities of life so often overlooked by more traditional historical sources. (4.2)

(21) Uniqueness. Archival institutions should not knowingly accession photographs that are duplicated at other institutions. (4.3)

(22) Photo archives should treat the camera negative (or color transparency) as the record copy of any photograph. (4.3)

(23) Identification. The reliability and usefulness of historical photographs usually depends upon identification of the subject, date, location, names of people depicted, and photographer. Extensive research can compensate for inadequate or misleading captions, but completely unidentified photographs must be evaluated very skeptically by the archival appraiser. (4.4)

(24) Quality. Because photographs are examined for details and are meant to be reproduced, the appraiser should emphasize the importance of satisfactory technical quality, which includes proper exposure, clear focus, and good composition. (4.5)

(25) Three physical types that present serious appraisal dilemmas are deteriorating nitrate or diacetate negatives, color film, and 35mm

photographs. The appraiser should identify nitrate or diacetate negatives so that preservation measures can be undertaken promptly and the full costs of accessioning considered. Because of the instability of color film, it may not be possible, financially or technically, to preserve the color in color photographs -- a factor which must be considered in appraisal. For a variety of reasons, the voluminous output of 35mm photographs should be appraised very rigorously, with particular attention to their quality, quantity, accessibility, and identification. (4.5)

(26) Quantity. Some redundancy in photo collections is desirable because it permits researchers to make comparative judgments, to test the credibility of the photographs, to make meaningful selections, and to discern change over time. (4.6)

(27) Weeding and sampling are two recommended remedies for dealing with the problem of excessive volume. Weeding is a much more useful technique than sampling, but both have only limited applications because they require item-by-item selection, which is very time-consuming and may also conflict with the principle of archival integrity. (4.6)

(28) Accessibility. Access to photographs can be limited by formal restrictions, which are relatively rare, and informally by inconvenient arrangement, which is fairly common. When appraising large bodies of photographs, inconvenient arrangement combined with a low concentration of appealing images should be regarded as a serious deficiency. (4.7)

(29) Photographer. Attribution to a well-known photographer increases the value of any collection of photographs, but an archival appraisal should never disqualify a collection because the photographer is unknown or not highly regarded. (4.8)

7.6. Appraising Government Photographs.

The appraiser of government photographs normally enjoys two advantages: a well-defined acquisition policy and a formal records management program that can alleviate many typical problems related to appraisal. Appraisers of government photography are also likely to encounter several recurring types of photographs.

(30) The most ubiquitous types of government photographs — personnel identification and ceremonial photos, and training aids and copy photos -- rarely have archival value. (5.4.1 and 5.4.2)

(31) Construction progress photos frequently pose an appraisal dilemma. Their value depends upon the specific subject matter, the agency's use of the photographs, and the amount of repetition. (5.4.3 and 5.4.4)

(32) Publicity and program files are the most likely sources of archival photographs. Some of the more common categories of program photographs depict military activities, agriculture, and nature; for all of these the most difficult appraisal criterion to evaluate is volume, particularly the repetetive volume characteristic of such files. (5.4.5)

(33) Scientific or technical photo series are normally quite voluminous, specific, and repetetive. Consequently, the appraiser of scientific photographs should consider the unusual options of long-term retention in a records center, retention in a "satellite archives," or miniaturization. (5.4.5)

(34) Documentary photographs, which have enormous appeal to most users of archival photographs, almost always should be appraised as archival. (5.4.5.5)

(35) The most vexing appraisal problems facing government archives are agency personnel who are insensitive to the record character of photographs or overly possessive of their holdings, sudden reorganizations that confuse the

question of ownership, poor filing habits and inadequate editing, and the growing tendency to contract out photography. An active, imaginative records managementprogram is the most effective response to these problems. (5.5)

(36) Appraisers should identify and schedule the timely accessioning of all related documentation, particularly finding aids, use data, photographica, and information about restrictions. (5.6)

(37) Whenever possible, the archives should accession a black and white or color negative and corresponding captioned print. For color transparencies or slides accession the original and one duplicate. (5.7)

7.7. Appraising Non-government Photographs.

Governments are the major source of archival photographs, but not the only one. Private sources and types of historical photography are virtually limitless. The appraisal of photographs created by large private bureaucracies such as businesses, universities, and churches, is very similar to the appraisal of government photographs. Three other major sources of privately created photography warrant special attention.

(38) Newspaper photographs are particularly rich sources of historical documentation which should be collected actively by appropriate archival repositories. (6.3)

(39) The major challenge in appraising news photographs is to determine the extent of overlapping and duplicate coverage among newspapers, especially those serving the same regional audience. (6.3)

(40) Only a relatively small proportion of commercial photography can be preserved in archival institutions because of the enormous volume of current production by thousands of sources. Archives, therefore, should first approach commercial studios or stock photo agencies. The most valuable collections of

commercial photography cover an extended period of time, a wide range of subjects, and have excellent technical qualities. (6.4)

(41) The most serious and common deficiencies of commercial photographs are inadequate identification, preservation problems, and inaccessible arrangement. (6.4)

(42) Some of the most important traditional functions of commercial photography have largely been supplanted by amateur photography. (6.5)

(43) A relatively small and necessarily very selective sample of amateur photography should be preserved in archival institutions as a record of family life. The most important appraisal criterion is subject matter; amateur photographs are valuable primarily for glimpsing the more intimate and routine aspects of daily life, rather than the notable people and events that interest most professional photographers. (6.5)

(44) Institutions that acquire amateur photography should seek out images of a wide variety of social, economic, and ethnic groups; set minimally acceptable technical standards; and insist upon adequate identification, which may require extensive interviews. (6.5)

7.8. This study admittedly proclaims very few precise or unequivocal guidelines for the archival appraisal of photographs. Rather, the objective has been to convey the complexity of appraising photographs while also dispelling some of the mystery that often attends archival discussions of photographs. With rare exceptions, evaluating the historical significance of photographs requires only slight modification of the generally accepted guidelines for appraising paper records. Specialized experience and knowledge of historical photographs should supplement extensive familiarity with established precepts of archival appraisal. Ultimately, however, the appraiser of historical photographs faces the same daunting, unenviable challenge that the American Historical Association presented to all archival appraisers a generation ago: "To eliminate the unimportant calls for courage and critical judgment ... the archivist must be wise enough and bold enough to take a calculated risk." (3) The massive, escalating volume of still photography requires continuing debate and elaboration of appraisal policies — refined calculations of the risks -- to enable us to fulfill the archival obligation to preserve a full, yet manageable visual record of our times.

NOTES - Chapter 7

1. Rapport, op. cit., p. 149.
2. Kula, op. cit., p. 20.
3. Report of the Ad Hoc Committee on Manuscripts Set Up by the American Historical Association in December 1948, American Archivist (Chicago), vol. 14, July 1951, p. 232.

BIBLIOGRAPHY

Arnheim, Rudolph. Visual Thinking. Berkeley, University of California Press, 1969.

Auer, Michel. The Illustrated History of the Camera from 1839 to the Present. Boston, David and Charles, 1975.

Baragwanath, Albert K. "Dating Photographs," Curator (New York), vol. 20, March 1977, 42-47.

Bauer, G. Philip; Kahn, Herman. The Appraisal of Current and Recent Records. Washington, DC, National Archives and Records Service, 1946. (Staff Information Circular No. 13)

Bechetti, Pierro. Fotografi e Fotografia, 1839-1880. Rome, Edizioni Quasar, 1978.

Becker, Howard S. "Art as Collective Action," American Sociological Review (Menaska, WI), vol. 39, no. 6, 1974, 767-776.

Becker, Howard S. "Photography and Sociology," Studies in the Anthropology of Visual Communication, Fall 1974, 1-21.

Birrell, Andrew. "The Tyranny of Tradition." Archivaria (Ottawa), no. 10, Summer 1980, 249-252

Blodgett, Richard E. Photographs: A Collector's Guide. New York, Ballantine Books, 1979.

Bradshaw, David N. and Hahn, Catherine. World Photography Sources. New York, Directories, 1982.

Braive, Michel F. L'Age de la Photogrphie; de Niepce a nos Jours. Bruxelles, Editions de la Connaissance, 1965.

Braive, Michel F. The Photograph: A Social History. NewYork, McGraw-Hill, 1966.

Brannan, Beverly. "Copyright and Photography Collections," Picturescope (Washington, DC), vol. 29 (Spring 1981), 14-21.

Brichford, Maynard. Archives and Manuscripts: Appraisal and Accessioning. Chicago, Society of American Archivists, 1977.

Brichford, Maynard. "Seven Sinful Thoughts," American Archivist, (Chicago), vol. 43, Winter 1980, 7-13.

Brooks, Philip C. What Records Shall We Preserve. Washington, DC, National Archives and Records Service, 1975. (Staff Information Paper 9)

Burnette, O. Lawrence, Jr. Beneath the Footnote: A Guide to the Use and Preservation of American Historical Sources. Madison, The State Historical Society of Wisconsin, 1969.

Calder, Penny R. "The Imperial War Museum, London," in Helen Harrison (ed.), *Picture Librarianship,* London, The Library Association, 1981, 259-267.

Calhoun, J. M., "Storage of Nitrate Amateur Still-Camera Film Negatives," *Journal of the Biological Photographic Association,* vol. 21, August 1953, 1-13.

Castle, Peter. *Collecting and Valuing Old Photographs.* London, Garnstone Press, 1973.

Chalfen, Richard. "Introduction to the Study of Non-professional Photography as Visual Communication," *Folklore Forum,* Bloomington, IN), vol. 13, 1975, 4-14.

Challinor, Joan R. "Family Photographs," in Allan J. Lichtman, *Your Family History: How to Use Your Oral History, Personal Family Archives, and Public Documents to Discover Your Heritage.* New York, Vintage Books, 1978, 104-121.

Clavet, Alain (ed.). *Guide to Canadian Photographic Archives.* Ottawa, Public Archives of Canada, 1979.

Coe, Brian; Gates, Paul. *The Snapshot Photograph: The Rise of Popular Photography, 1888-1939.* London, Ash and Grant, 1977.

Collections Photographiques des Administrations et Etablissements Publics. Paris et Agglomeration Parisienne. Paris, La Documentation Francaise, 1974.

Collier, John, Jr. *Visual Anthropology: Photography as a Research Method.* New York, Holt, Rinehart, and Winston, 1967.

Conrat, Maisie and Richard. *The American Farm: A Photographic History.* Boston, Houghton Miflin, 1977.

Cook, Terry. "The Tyranny of the Medium: A Comment on Total Archives," *Achivaria,* (Ottawa), vol. 9, Winter 1979-80, 141-9.

Cook, Terry. "Media Myopia," *Archivaria,* (Ottawa), vol. 12, Summer 1981, 146-157.

Crawford, William. *The Keepers of Light: A History and Working Guide to Early Photographic Processes.* New York, Morgan and Morgan, 1979.

Czach, Marie. "At Home: Reconstructing Everyday Life Through Photographs and Artifacts," *Afterimage,* (Rochester, NY), vol. 5, September 1977, 10-12.

Dick, Ernest J., *et al.* "Total Archives Come Apart," *Archivaria,* (Ottawa), vol. 11, Winter 1980-81, 224-227.

Duckett, Kenneth W. *Modern Manuscripts: A Practical Manual for Their Management, Care, and Use.* Nashville, American Association of State and Local History, 1975.

Duniway, David C. "Conflicts in Collecting," *American Archivist,* (Chicago), vol. 24, January 1961, 55-63.

Ehrenberg, Ralph. "Aural and Graphic Archives and Manuscripts," *Drexel Library Quarterly,* (Philadelphia), January 1975, 55-71.

Evans, Hilary and Mary, and Nelki, Andra. *The Picture Researcher's Handbook: An International Guide to Picture Sources and How to Use Them.* New York, Charles Scribner's Sons, 1974.

Fabian, Reiner and Adams, Hans-Christian. *Fruhe Reisen mit der Kamera.* Hamburg, Stern Bucher im Verlag Gruner und Jahr, AG ¢ Co., 1982.

Felsten, Judith. "News Photograph Collections: A Survey of Newspaper Practices and Archival Strategies," *Picturescope,* (Washington, DC) vol. 30, Fall/Winter 1982, 92-104.

Fishbein, Meyer H. "Appraisal of Twentieth Century Records for Historical Use," *Illinois Libraries,* (Springfield), vol. 52, 1970, 154-162.

Fleckner, John A. *Archives and Manuscripts: Surveys.* Chicago, Society of American Archivists, 1977.

Fotografie als Waffe; Geshicte der Sozialdokumentarischen Fotografie. Hamburg, VSA, 1977.

Frassanito, William A. *Antietam: The Photographic Legacy of America's Bloodiest Day.* New York, Charles Scribner's Sons, 1978.

Frassanito, William A. Gettysburg: A Journey in Time. New York, Charles Scribner's Sons, 1975.

Gernsheim, Helmut and Alison. The History of Photography from the Camera Obscura to the Beginning of the Modern Era. New York, McGraw Hill, 1969.

Glennison, Jean. "Les Documents Audiovisuels," in Manuel D'Archivistique. Paris, 1970, 540-555.

Gombrich, E.H. "The Visual Image," Scientific American (New York). vol. 227, September 1972, 84-96.

Gracy, David B, II. An Introduction to Archives and Manuscripts. New York, Special Libraries Association, 1981.

Gutman, Judith M. "Family Photo Interpretation," in Allan J. Lichtman and Joan R. Challinor, Kin and Communities: Families in America. Washington, DC, Smithsonian Institution Press, 1979, 239-263.

Gill, Arthur T. Photographic Processes: A Glossary and a Chart for Recognition. London, Museums Association, 1978.

Haller, Margaret. Collecting Old Photographs. New York, Arco Publishing Co., 1978.

Ham, F. Gerald. "The Archival Edge," American Archivist (Chicago), vol. 38, January 1975, 5-14.

Ham, F. Gerald. "Archival Strategies for the Post-Custodial Era," American Archivist (Chicago), vol. 44, Summer 1981, 207-216.

Harvey, Adam. Where to Find Photos of the Developing Countries. London, Centre for World Development Education, 1978.

Hendriks, Klaus B. The Preservation and Restoration of Photographic Materials in Archives and Libraries: A RAMP Study with Guidelines. Paris, UNESCO, 1984.

Holt, Glen. "Chicago Through a Camera Lens: An Essay on Photography as History," Chicago History (Chicago), vol. 1, Spring 1971, 158-169.

Horvath, David. "Archival Appraisal of Photographic Materials," Picturescope (Washington, DC), vol. 29, Summer 1981, 44-47.

Hull, Felix. The Use of Sampling Techniques in the Retention of Records: A RAMP Study with Guidelines. Paris, UNESCO, 1981.

Huyda, Richard J. "Photographs and Archives in Canada," Archivaria (Ottawa), vol. 5, Winter 1977-78, 3-16.

Jenkins, Reese V. Images and Enterprise: Technology and the American Photographic Industry, 1839 to 1925. London, Johns Hopkins University Press, 1975.

Jenkinson, Hilary. A Manual of Archive Administration. Oxford, The Clarendon Press, 1922.

Jussim, Estelle. "The Research Uses of Visual Information," Library Trends (Urbana, IL), vol. 25, April 1977, 763-777.

Jussim, Estelle. Visual Communication and the Graphic Arts. New York, R. R. Bowker Co., 1974.

Kohte, Wolfgang. Archives of Motion Pictures, Photographic Records, and Sound Recordings: A Report Prepared for the XIIth International Congress on Archives, Moscow, August 21-25, 1972. Paris, ICA, 1972.

Kromnow, Ake. The Appraisal of ContemporaryRecords: A Report to the VIIIth International Council on Archives. Paris, ICA, 1976.

Kula, Sam. The Appraisal of Moving Images: A RAMP Study with Guidelines. Paris, UNESCO, 1984.

Leary, William H. "Microfilming Photographs," Picturescope (Washington, DC), vol. 28, Winter 1980, 10-14.

Leary, William H. "United States Government Picture Libraries," in Helen Harrison (ed.), Picture Librarianship. London, The Library Association, 1981, 319-327.

Malan, Nancy. *Administering Historical Photograph Collections.* Nashville, TN, American Association of State and Local History, 1981.

McQuaid, James (ed.). *An Index to Photographic Collections.* Boston, G.K. Hall & Co., 1982.

Medien und Archive. Beitrage zur Rolle Moderner Archive in Information und Dokumentation. Hrsg. von Gerhard Mantwill. Pullach bei Munchen, Verlag Dokumentation, 1974.

National Archives and Records Service. *The American Image: Photographs From the National Archives, 1860-1960.* New York, Pantheon Books, 1979.

Newhall, Beaumont. *The History of Photography.* New York, Metropolitan Museum of Art, 1949.

Noble, Richard. "Considerations for Evaluating Local History Photographs," *Picturescope* (Washington, DC), vol. 31, Spring 1983, 17-20.

Norfleet, Barbara. *Weddings.* Cambridge, MA, Harvard University Press, 1976.

Ohrn, Karin Becker. "The Photoflow of Family Life: A Family's Photograph Collection," *Folklore Forum* (Bloomington, IN), vol. 13, 1975, 27-36.

Ohrn, Karin Becker. "Re-viewing Photographs: Unexplored Resources for Communications Research," *Journal of Communication Inquiry* (Iowa City, IA), Winter 1977, 31-39.

Ohrn, Steven. [I've Been Duped: Reducing the Home-Made to Data," *Folklore Forum* (Bloomington, IN), vol. 13, 1975, 37-44.

Panofsky, Erwin. *Studies in Iconology.* New York, Harper & Row, 1962.

Parker, William E. "Everett A. Scholfield (1843-1930): A General Research Report," *Afterimage* (Rochester, NY), May/June 1976, 22-33.

Peters, Marsha and Bernard Mergen. "Doing the Rest: The Uses of Photographs in American Studies," *American Quarterly* (Philadelphia), vol. 29, 1977, 280-303.

Quetin, Michel. "Approche d'un Recensement des Photographies dans les Archives Departementales Francaises," *Gazette des Archives* (Paris), vol. 79, 1972, 217-254.

Rapport, Leonard. "No Grandfather Clause: Reappraising Accessioned Records," *American Archivist* (Chicago), vol. 44, Spring 1981, 143-150.

Repertoire des Collections Photographiques en France. Paris, La Documentation Francaise, 1972.

Robertson, Peter. "More than Meets the Eye," *Archivaria* (Ottawa), vol. 2, Summer 1976, 33-43.

Robl, Ernest H, (ed.). *Picture Sources 4.* New York, Special Libraries Association, 1983.

Rundell, Walter. "Photographs as Historical Evidence," American Archivist (Chicago), vol. 41, October 1978, 379-398.

Sadoul, Georges. "Cinematheques et Phototheques," in L'Histoire et ses Methodes. Paris, Gallimard, Encyclopedie de la Pleiade, 1961, 1167-1178.

Sadoul, Georges. "Temoignages Photographique et Cinematographiques," in L'Histoire et ses Methodes. Paris, Gallimard, Encyclopedie de la Pleiade, 1961, 1390-1410.

Salmeda, Alpo, "Les Problemes des Petits Pays dans le Domaine des Archives Audio-visuelles," Archivum (Paris), vol. 24, 1974, 339-341.

Schellenberg, Theodore R. The Management of Archives. New York, Columbia University Press, 1965. 383 p.

Schellenberg, Theodore R. Modern Archives: Principles and Techniques. Chicago, University of Chicago Press, 1956. 248 p.

Schiller, Ely. First Photogrpahs of Jerusalem: The Old City. Jerusalem, Ariel Publishing House, 1978.

Schlereth, Thomas J. "Mirrors of the Past: Historical Photography and American History," in Thomas J. Schlereth. Artifacts and the American Past. Nashville, TN, American Association of State and Local History, 1980, 11-47.

Schuneman, R. Smith, (ed.). *Photographic Communication: Principles, Problems, and Challenges of Photojournalism.* New York, Visual Communications Books, 1972.

Shaw, Renata V., (ed.). *A Century of Photographs, 1846-1946.* Washington, DC, Library of Congress, 1980.

Smart, Robert N. "Archival Libraries in the UK," in Helen Harrison (ed.). *Picture Librarianship.* London, The Library Association, 1981, 278-287.

Smithsonian Institution, *Portraits from The Americans: The Democratic Experience.* New York, Random House, 1975.

Szarkowski, John. *The Photographer's Eye.* New York, Museum of Modern Art, 1966.

Taft, Robert. *Photography and the American Scene, A Social History, 1839-1889.* New York, Dover Publications, 1964.

Talbot, George. "Being Selective: What to Collect and Preserve," in Toby Fishbein and Alan F. Perry. *Preserving Your Historical Records: Proceedings of the Symposium Held at Drake University, October 20-21, 1978,* 18-49. Unpublished typescript in author's possession.

Talbot, George. *At Home: Domestic Life in the Post-Centennial Era, 1876-1920.* Madison, State Historical Society of Wisconsin, 1976.

Taylor, Hugh A. "Documentary Art and the Role of the Archivist," American Archivist (Chicago), vol. 42, October 1979, 417-428.

Thomas, Joe D. "Photographic Archives." American Archivist (Chicago), vol. 21, October 1958, 419-424.

Thomason, Michael. "The Magic Image Revisited: The Photograph as a Historical Source," Alabama Review (Tuscaloosa), vol. 30, April 1978, 83-91.

Union Guide to Photograph Collections in the Pacific Northwest. Portland, Oregon Historical Society, 1978.

Vanderbilt, Paul. "Evaluating Historical Photographs: A Personal Perspective," HistoryNews (Nashville), vol. 32, October 1979, unpaginated. (Technical Leaflet No. 120)

Vanderbilt, Paul. "On Photographic Archives," Afterimage (Rochester, NY), vol. 4, September 1976, 8-15.

Vidal, Gore. "In Love with the Adverb," New York Review of Books (New York), March 29, 1984, 20-22.

Wall, John. Directory of British Photographic Collections. New York, Camera/Graphic Press, 1977.

Weinstein, Robert A. "Why Collect Photographs," Picturescope (Washington, DC), vol. 29, Winter 1981, 120-124.

Weinstein, Robert A. and Larry Booth. *Collection, Use, and Care of Historical Photographs.* Nashville, TN, American Association of State and Local History, 1977.

Welling, William. *Collector's Guide to Nineteenth Century Photography.* New York, Collier Books, 1976.

Wilhelm, Henry. "Color Print Instability: A Problem for Collectors and Photographers," *Afterimage* (Rochester, NY), vol. 6, 1978, 11-13.

Witkin, Lee D. and Barbara London. *The Photograph Collector's Guide.* New York, New York Graphic Society, 1979.

RAMP and Related Documents

1. Unesco. General Information Programme. Expert Consultation on the Development of a Records and Archives Management Programme (RAMP) Within the Framework of the General Information Programme, 14-16 May 1979. Paris, Working Document (PGI/79/WS/1). Paris, Unesco, 1979. 19 p. Available also in French.

2. Unesco. General Information Programme. Expert Consultation on the Development of a Records and Archives Management Programme (RAMP) Within the Framework of the General Information Programme, 14-16 May 1979. Paris, Final Report (PGI/79/WS/11). Paris, Unesco, 1979. 36 p. Available also in French.

3. Manning, Raymond, Gilberte Pérotin and Sven Welander, comps, and eds. Guide to the Archives of International Organizations. Part I. The United Nations System. Preliminary version (PGI/79/WS/7). Paris, 1979. 301 p.

4. Cook, Michael. The Education and Training of Archivists -- Status Report of Archival Training Programmes and Assessment of Manpower Needs (PGI/79/CONF. 604/COL.2). Paris, Unesco, 1979. 71 p. Available also in French

5. Delmas, Bruno. The Training of Archivists -- Analysis of the Study Programme of Different Countries and Thoughts on the Possibilities of Harmonization (PGI/79/CONF. 604/COL.1). Paris, Unesco, 1979. 75 p. Available also in French.

6. Unesco. Division of the General Information Programme. Meeting of Experts on the Harmonization of Archival Training Programmes, 26-30 November, Paris, 1979. Final Report (PGI/79/CONF. 604/COL.7). Paris, Unesco, 1980. 18 p. Available also in French.

7. Roper, Michael. Democratic Republic of the Sudan: Establishment of a Technical Training Centre in Archival Restoration and Reprography (FMR/PGI/80/180). Paris, Unesco, 1980. 31 p.

8. Kecskeméti, Charles and Evert Van Laar. Model Bilateral and Multilateral Agreements and Conventions Concerning the Transfer of Archives (PGI/81/WS/3) Paris, Unesco, 1981. 34 p. Available also in Arabic, French, Russian and Spanish.

9. Silva, G.P.S.H. de. A Survey of Archives and Manuscripts Relating to Sri Lanka and Located in Major London Repositories (PGI/81/WS/4). Paris, Unesco, 1981 100 p.

10. Borsá, Ivan. Feasibility Study on the Creation of an Internationally Financed and Managed Microfilm Assistance Fund to Facilitate the Solution of Problems involved in the International Transfer of Archives and in Obtaining Access to Sources of National History Located in Foreign Archives (PGI/81/WS/7). Paris, Unesco, 1981. 31 p. Available also in Arabic, French, Russian and Spanish.

11. White, Brenda. Archives Journals: A Study of their Coverage by Primary and Secondary Sources. (RAMP Studies and Guidelines). (PGI/81/WS/10. Paris, Unesco, 1981. 72 p. Available also in French

12. Pieyns, Jean. Feasibility Study of a Data Base on National Historical Sources in Foreign Repositories (PGI/81/WS/24). Paris, Unesco, 1981. 66 p. Available also in French.

13. Weill, Georges. The Admissibility of Microforms as Evidence: A RAMP Study (PGI/81/WS/25). Paris, Unesco, 1982. 84 p. Available also in French and Spanish.

14. Hull, Felix. The Use of Sampling Techniques in the Retention of Records: A RAMP Study with Guidelines (PGI/81/WS/26). Paris, Unesco, 1981. 64 p. Available also in French and Spanish.

15. Cortés Alonso, Vicenta. Perú: Sistema Nacional de Archivos y Gestión de Documentos: RAMP Proyecto Piloto (FM/PGI/81/110). Paris, Unesco, 1981. 56 p.

16. Crespo, Carmen. Republic of Argentina: Development of a Regional Demonstration and Training Centre at the School for Archivists, University of Cordoba (FMR/PGI/81/116 E). Paris, Unesco, 1981. 28 p. Available also in Spanish.

17. Ricks, Artel. Republic of the Philippines: RAMP pilot project for the establishment of a regional archives and records centre. (FMR/PGI/81/158). Paris, Unesco, 1981. 49 p.

18. Evans, Frank B. The Republic of Cyprus: Development of an archival and records management programme (FMR/PGI/81/166). Paris, Unescom 1981. 64 p.

19. Unesco. General Information Programme. Survey of Archival and Records Management Systems and Services 1982 (PGI/82/WS/3). Paris, Unesco, 1982. Available also in French.

20. Rhoads, James B. The Applicability of UNISIST Guidelines and ISO International Standards to Archives Administration and Records Management: A RAMP Study (PGI/82/WS/4). Paris, Unesco, 1982. 95 p. Available also in French and Spanish.

21. Unesco. Division of the General Information Programme. Second Expert Consultation on RAMP (RAMP II) Berlin (West), 9-11 June 1982. Working Document (PGI/82/WS/6). Paris, Unesco, 1982. 31 p.

22. White, Brenda. Directory of Audio-Visual Materials for Use in Records Management and Archives Administration Training (PGI/82/WS/8). Paris, Unesco, 1982. 71 p.

23. Tirmizi, S.A.I. Guide to Records Relating to Science and Technology in the National Archives of India: A RAMP Study (PGI/82/WS/12). Paris, Unesco, 1982. 84 p.

24. Cook, Michael. Guidelines for Curriculum Development in Records Management and the Administrations of Modern Archives: A RAMP Study (PGI/82/WS/16). Paris, Unesco, 1982. 74 p.

25. Unesco. Division of the General Information Programme. Second Expert Consultation on RAMP (RAMP II) Berlin (West), 9-11 June 1982. Final Report (PGI/82/WS/24). Paris, Unesco, 1982. 54 p. Available also in French and Spanish

26. Evans, Frank B. Malaysia: Development of the Archives and Records Management Programme (FMR/PGI/82/110). Paris, Unesco, 1982. 54 p.

27. Ricks, Artel. Philippines: RAMP Pilot Project for the Establishment of a Regional Archives and Records Centre (Report No.2) (FMR/PGI/82/161). Paris, Unesco, 1982. 24 p.

28. Evans, Frank B. Writings on archives published by and with the assistance of Unesco: A RAMP Study (PGI-83/WS/5). Paris, Unesco, 1983. 33 p.

29. Evans, Frank B. and Eric Ketelaar. A Guide for Surveying Archival and Records Management Systems and Services: A RAMP Study (PGI-83/WS/6). Paris, Unesco, 1983. 30 p. Available also in French and Spanish.

30. Hildesheimer, Françoise. Guidelines for the Preparation of General Guides to National Archives: A RAMP Study (PGI-83/WS/9). Paris, Unesco, 1983. 67 p. Available also in French.

31. Kula, Sam. The Archival Appraisal of Moving Images: A RAMP Study with Guidelines (PGI-83/WS/18). Paris, Unesco, 1983. 130 p.

32. Moideen, P.S.M. A Survey of Archives Relating to India and Located in Major Repositories in France and Great Britain (PGI-83/WS/19). Paris, Unesco, 1983. 72 p.

33. Duchein, Michel. Obstacles to the Access, Use and Transfer of Information from Archives: A RAMP Study (PGI-83/WS/20). Paris, Unesco, 1983. 80 p. Available also in French.

34. Rhoads, James B. The Role of Archives and Records Management in National Information Systems: A RAMP Study (PGI-83/WS/21). Paris, Unesco, 1983. 56 p. Available also in French.

35. Hendriks, Klaus B. The Preservation and Restoration of Photographic Materials in Archives and Libraries: A RAMP Study with Guidelines (PGI-84/WS/1). Paris, Unesco, 1984. 121 p.

36. Stark, Marie C. Development of Records Management and Archives Services within United Nations Agencies (PGI-83/WS/26). Paris, Unesco, 1983. 215 p.

37. Kathpalia, Y.P. A Model Curriculum for the Training of Specialists in Document Preservation and Restoration: A RAMP Study with Guidelines (PGI-84/WS/2). Paris, Unesco, 1984. 27 p. Available also in French and Spanish.

38. Seton, Rosemary E. The Preservation and Administration of Private Archives: A RAMP Study (PGI-84/WS/6). Paris, Unesco, 1984. 65 p. Also available in French and Spanish.

39. Taylor, Hugh A. Archival services and the concept of the user: a RAMP Study (PGI-84/WS/5). Paris, Unesco, 1984. 98 p. Also available in French and Spanish.

Copies of the above studies and reports may be obtained without charge, to the extent that they are still in print, by writing to:

Division of the General Information Programme
Documentation Centre
7, place de Fontenoy
75700 Paris, France

BEST COPY AVAILABLE